"Every Issue a Collectors Item"

Hollywood studio magazine

THE NATIONAL FILM & COLLECTORS MAGAZINE

VOLUME 16 No. 12/$2.00

THE FIRST MRS. REAGAN

Ronnie & Janie's Moviestar Marriage

10 ALL-TIME FILM BEAUTIES PAGE 20

CHILD STAR MEMORIES

Garland-Rooney-Margaret O'Brien

SURVIVORS of 'CRY HAVOC'

Sothern-Gifford-Marsha Hunt

REMEMBERING PAT O'BRIEN Dead at 83

IN 1981, Pat appeared on CBS-TV's WKRP in Cincinnati which turned out to be one of his last appearances. He preferred stage.

He was never nominated for an Oscar, but he'll never be forgotten by movie fans the world over. Just like his good friend Edward G. Robinson, Pat O'Brien turned in so many fine portrayals on the screen that he was virtually taken for granted by the Motion Picture Academy.

But the fans won't forget. He was an original. As was Spencer Tracy and is James Cagney.

Jimmy Cagney was one of the first to be informed of Pat's death and he took it hard, as did President and Mrs. Reagan. There are few close movieland friendships, but Reagan's and O'Brien's and Cagney and O'Brien's were among the very closest.

It if hadn't been for Pat, Ronald Reagan would not have gotten the part in "Knute Rockne, All American." Reagan never forgot this.

Surprisingly, Pat O'Brien, though he is a film favorite the world over, did not make many memorable films. He was not a super star and went year after year without film offers.

But when he did appear on the screen, his presence was always felt and remembered. He was Irish so he played many roles as a Catholic priest. In real life he was devout Catholic and lived by the church's rules as good Catholics do.

His wife and children remain behind, missing a great man. Though known as a film actor, Pat O'Brien loved the stage and desired to be in front of a live audience. Just before his death, Pat and his wife were touring the country in "On Golden Pond." Pat had mentioned that he could continue doing that part for years and years. Unfortunately, there weren't that many years left to him.

Movie fans will remember him as one of the staunch actors from the Warner Brothers days. Films with Cagney, O'Brien, Bogart, Sheridan, Davis, Frank McHugh, Blondell, and the never-to-be topped Warner's stock company will linger in our memories forever.

Hollywood Studio Magazine will miss Pat O'Brien, as will his fans and loved ones.

WITH RUTH WARRICK in RKO's "Iron Major." Though Pat worked at many studios, his best known roles were in Warner Bros. films in the late thirties and the forties. There was a sincere quality that came through in every role Pat undertook.

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ON THE COVER

Jane Wyman might have been First Lady if she and Ronald Reagan had stayed married. They didn't and she refuses to talk about their marriage. But she used to talk plenty about it and him, and on page 24 you can read all about it.

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HOLLYWOOD STUDIO MAGAZINE

was founded in 1957 as an in-house studio publication. It has evolved over the years to become the definitive publication for collectors and movie buffs who value the history of the motion picture industry and its stars. The magazine is dedicated not only to preserving the glamour that was once Hollywood's, but also to promote the present and future exciting developments in film.

Letters

Send comments, compliments, & complaints to: Letters, Hollywood Studio Magazine, 3960 Laurel Canyon Blvd. at Ventura Blvd., Suite 117, Studio City, Calif. 91604.

NEW READER

I just picked up (to my delight) my first issue of Hollywood Studio Magazine. I must admit I'm still in my twenties, but fascinated with the 'old stars.'

How long has this magazine been in existence and is it possible to subscribe as I'm not always near a big newsstand?

Alcie Brandon
Denver, Colorado

HSM has been published regularly since 1957 (see contents page.) Now, as the interest in old Hollywood is increasing, our circulation is increasing. We are carried on better newsstands all across the country. But the best way to assure yourself of every issue is to subscribe. There's a saving of $5.00 per year and you won't miss an issue. See opposite page for details.

CAROLE LOMBARD

Dina Di Mambro's article on Carole Lombard was excellent. However, the fact that she swore was simply a smoke screen. Her brothers taught her to swear in order to keep men away. Carole never swore in front of children, her mother, or her husbands.

See by the paper that "To Be Or Not To Be" has been remade with Mel Brooks starring in Jack Benny's role and Anne Bancroft in Carole's. It makes me ill to think about.

Dan Rennert
Stockton, Ca.

COMPLAINT

I am a subscriber and I often receive my issue after the current one goes on sale. I originally subscribed so I would get my copy early. Please tell me what the trouble is and if I should discontinue my subscription and buy HSM at the newsstand.

David Ornstein
San Jose, Calif.

HSM is sent out to all subscribers at the same time and should be received before the montly issue goes on sale at the newsstand. Magazines are sent by second class mail and occasionally your local post office may receive the magazine and not deliver it promptly due to the fact that they are overloaded with first class mail. We will do our best to mail out all subscription copies early, but if you continue to have problems, please check with your local post office.

GIVING CELEBRITIES

521 pints of blood were donated by actors during the 14th Annual Blood Drive held each Columbus Day at the Bob Hope U.S.O. Club in Hollywood.

Among the celebrities donating a pint of bood were Janet Blair, George Stanford Brown with his wife Tyne Daly, Yul Brynner, Iron Eyes Cody, Diane Ladd, Patricia Morison, Natalie Schafer, Beatrice Straight, Jane Wyatt, Marie Windsor, and the one and only Shelley Winters.

Lynn Wood and Marquerite Ray who appear on CBS-TV's "Young and Restless" served as co-chairmen.

Dan Pattarson
Hollywood, California

Dan Pattarson Collection

Jean Harlow wishing fans a Merry Christmas.

BETTE A SINGER?

A friend told me he saw Bette Davis on the Johnny Carson show and she was plugging an album of songs she recorded in London. Is it possible to buy this album in the United States?

John Percy
Springfield, Illinois

The album will be available to HSM readers through mail order soon. Watch for further details in the January-February combined issue.

COMPLIMENT

My parents, like myself, are movie buffs and loved the Merle Oberon story in the September issue, as well as the selection of photos accompanying this article.

I look forward to receiving future issues of my very favorite film publication and hopefully will continue to read more "surprises" from the magical pen of Gene Sheppard.

Continued success.

Bernadette Kelly
New York, N.Y. 10017

EASTWOOD FAN

Clint Eastwood came to New York to screen his film, "Foxfire." I determined to meet him. I went to the after-premiere party and waited for a chance to speak to him.

Clint had made a big impression on me. He was just as I had read about, charming and soft-spoken. I brought him a lithograph of himself.

He was overwhelmed by the gesture. He gave me the gentlest kiss on the cheek. I couldn't believe that was happening. I guess the moment was one I always dreamed of doing as in one of his movies.

Enclosed is a picture my friend took while I was talking to Clint.

Rose Miller
Brooklyn, N.Y.

COLLECTORS' CORNER

I am angry that you no longer print collectors' addresses in the Collectors' Corner section. I often want to contact a collector on my own. What can be done about this?

Rex Termold
El Paso, Texas

HSM does not print addresses in Collectors' Corner, but does forward all mail to collectors. If you want direct contact with other collectors the classified section (page 42) provides quickest results.

ANDREWS SISTERS

Why don't you do a story on the Andrews Sisters? I know they weren't major film stars, but they did appear in many movies during the forties and also were the top singing group during that period.

Paula Kramer
Chicago, Illinois

You can expect to read about many of the musical vintage stars every month in Gary Owens' column. Gary still sees many of these stars and will keep our readers up to date on their current activities.

ROSALIND RUSSELL

I just saw "Auntie Mame" on cable TV and am still warm all over because of Roz Russell's magnificent performance. Why was this wonderful lady passed over for the Oscar? And why don't you editors at HSM at least give Roz a story?

Tom Sickler
San Francisco, Calif.

Roz Russell will have a big story in HSM early next year. Also you can look forward to articles on George Raft, Corinne Calvet, Veronica Lake, and Shirley Temple. Another special issue on James Dean is in the works and a welcome back salute to Bette Davis who will be returning to "Hotel" early next year.

"Fasten Your Seatbelts! It's Going to Be a Bumpy Year!"

Make 1984 a Dazzling one by Subscribing to

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MAN ABOUT TOWN LEE GRAHAM

Another award show? Another trip down memory lane? There have been a number of them, probably too many, of late. But the American Cinema Awards at the Beverly Theatre honoring **Janet Gaynor, Joseph Cotten, Ruby Keeler, Frances Dee** and **Joel McCrea** outdid them all in class and celebrity attendance.

Gaynor, still recuperating from that San Francisco auto accident, was unable to attend. Her close friend, **Mary Martin**, said **Janet** is making steady progress.

Angie Dickinson added a touch of today's glamour to contrast with yesteryear's. She was a busy ringmistress introducing presenters and film clips. Even reclusive **Jennifer Jones** turned up to take the stage in paying homage to her co-star in four films, **Cotten. Teresa Wright** told us that, although few people knew it, **Cotten** suffered a massive stroke three years ago which left him unable to speak. But thanks to therapy and the love of his wife, **Patricia Medina**, the 78-year-old star's mellifluous voice was returned.

While she was paying tribute to her friend from school days, **Ruby Keeler, Penny** ("Blondie") **Singleton** received a surprise as she was tapped on the shoulder and looked around to see **Arthur** ("Dagwood") **Lake**. The next surprise came when **Buddy Ebsen** presented the award to **Ruby** after which, despite an aneurysm 8 years ago which left one side paralyzed, she and **Buddy** shuffled off to Buffalo.

A movie buff's paradise! Scattering among the crowd were stars of the silents like **Esther Ralston** and **Dorothy Mackaill** and the stars of today like **Charles Durning, Brenda Vaccaro** and **Maureen Stapleton.** Others were such favorites of then and now as **Butterfly McQueen, Beverly Roberts, Robert Cummings, Debra Paget** (here from Texas), **Wayne Gibson, Dorothy McGuire, Mel Ferrer** (his son by **Audrey Hepburn, Sean Ferrer,** directed the show), **Marian Marsh, Laraine Day, Mary Brian, Dorothy Lamour, Robert Preston, Dame Judith Anderson, Eve Arden, Henry Wilcoxon** and former child stars, **Jane Withers, Edith Fellows, Sybil Jason, Peggy Ann Garner** and **Bonita Granville.**

* * *

"Sugar" is sweet at the Union Plaza in Vegas. That's due to a **Marilyn Monroe** replica in the title role — a blonde confection named **Katie LaBourdette.** Producer **Maynard Sloate** wasn't really looking for a Marilyn lookalike, but Katie had the talent.

Photo by Roger Karnbad

JOSEPH COTTEN, Frances Dee, Joel McCrea, and Ruby Keeler were recently honored by the American Cinema Awards at the Huntington Hartford theater in Hollywood. Hostess Angie Dickinson is shown here at the presentation in Beverly Hills. Ruby Keeler is amazing and getting healthier.

RITA MORENO and Robert Preston greet the crowd at the Alliance for Gay Artists Awards at the Huntington Hartford theater in Hollywood. Preston won raves for his last TV appearance. Rita is much displeased with the way her series "9 to 5" is going.

"Sugar," as you probably know, is a musical based on the movie, "Some Like It Hot." **Gary Howe-Scott** and **Buddy Powell** add to the fun as two musicians forced to hide from gangsters by dressing up as women in an all-girl band.

Fast moving "Sugar" is one of the best attractions the Union Plaza has offered so if you're in the gambling mecca over the holidays catch this musical.

* * *

The Last Great Hollywood Party started in Beverly Hills at the old Harold Lloyd estate. Except for two excursions in the San Fernando Valley, it has remained in Beverly Hills. But this year the Diamond Circle for the City of Hope moved The Last Great Hollywood Party Part VII downtown to the Music Center. That's where **Peter Ustinov** was playing "Beethoven's Tenth" at the Ahmanson.

Ustinov has performed in many plays as well as written them. "Beethoven's Tenth" is his latest. Obviously, Ustinov did a lot of research on Beethoven. He gave a delicious performance.

"I live like an Englishman, think like a Frenchman, and write like a Russian," said this one-man arsenal of the arts whose talents are as big as his physique.

Following the American theatrical premier of "Beethoven's Tenth," guests promenaded to the Pavilion for a cocktail reception and dinner at which guest hosts were **Charlton**

JANE SEYMOUR congratulates Peter Ustinov on being honored at The Last Great Hollywood Party — Part VII sponsored by the Diamond Circle for the City of Hope. Ustinov has been presenting his new play in Los Angeles.

Photo by John Heller

ROBERT MITCHUM accepted the American Theatre Arts Award for Lifetime Achievement. It's about time.

Heston and **Jane Seymour. Dale Olson** was party chairman and **Barbara Rush** made the introductions at this afternoon with **Ustinov** and his friends.

* * *

"Name my favorite picture? I couldn't." That was **Robert Mitchum**'s retort at a press conference preceding his acceptance of the American Theatre Arts Award for Lifetime Achievement in the Entertainment Arts. No wonder he couldn't. He started with a bit in "Hoppy Serves a Writ" (remember the Hopalong Cassidy series?) 40 years ago. Since then he's worked in 130 films — some totally forgettable like "Colt Comrades" and "Doughboys in Ireland"; others memorable starting with "Story of G.I. Joe," for which he received an Oscar nomination, up to the recent TV film, "Winds of War."

"I guess my ambition," he once said, "has always been to be a bum." I doubt if that's true, but his life offscreen (serving time on narcotic charges, booked in bar brawls, etc) has been almost as adventuresome as on screen. He has been, at one time or another, a child vaudevillian, an engine wiper on a freighter, a member of a Georgia chain gang, a promoter of astrology, a night club bouncer and a drop hammer operator at Lockheed.

His wife of 43 years, Dorothy, was there to hear her sleepy-eyed 66-year-old husband accept his award following tributes from co-workers and clips of his films.

Among those paying tribute were **Jean Simmons**, reading a message from last year's recipient, **Bette Davis**, too ill to attend; **James Stewart; Jane Greer; Ralph Bellamy; Hal Linden** who presented Mitchum with an album of lobby cards from his films; and Mayor Tom Bradley proclaiming "Robert Mitchum Day in LA" saying "Before the word macho was thought of, he epitomized that on screen."

* * *

Robert Preston announced, "I know you'll understand when I say I'm just glad she's here." And **Eileen Brennan** walked on stage making her first public appearance since she was struck by a car while crossing the street. She was only one of the highlights of the third annual media awards by the Alliance for Gay Artists at the Huntington Hartford.

Preston, a winner last year for his "realistic" performance in "Victor/Victoria," co-hosted with **Rita Moreno. Burt Lancaster**, scheduled to be a presenter, was forced to drop out as his doctor felt he hadn't recovered sufficiently from open-heart bypass surgery.

Beatrice Arthur made a surprise appearance to interrupt **Vivian Blaine** and present her with an award for her efforts on behalf of AIDS.

* * *

The second annual **Jack Oakie** tee-off dinner celebrating the Jack Oakie-Los Angeles Press Club Celebrity Golf Tournament was held at the Los Angeles Press Club. Where else? The event, spearheaded by the beloved comedian's widow, **Vickie**, was filled with reminisces by friends of Oakie.

Fritz Feld, with wife, **Virginia Christine** (TV's Mrs. Olson) was hobbling around on crutches as the result of a fall in an Egyptian tomb during a visit abroad. **Corinne Calvet** was showing guests a copy of her tell-all autobiography, "Has Corinne Been A Good Girl?" Read it and find out.

Natalie Schafer recalled that her former husband, **Louis Calhern**, introduced **Vickie** to **Oakie** at the old Player's on Sunset Strip. **Vickie** had come in with **Calhern** and **Lillian Gish** with whom she was appearing in "Life With Father." **Calhern** spotted his drinking buddy, **Oakie**, and invited him over to join them. From that time on, **Vickie** was in love.

The evening's surprise came when Vickie announced that she doesn't sing, then proceeded to do so with special lyrics to "Chicago" — "Sedalia, Jack's home town."

Photo by Yani Begakis

DIONNE WARWICK embraces Lee Graham at City of Hope fundraiser. Dionne's career is back in high gear.

LIZABETH SCOTT looked terrific at the Jack Oakie tee-off dinner. Some smart producer should sign Liz for a major comback.

TODAY AND YESTERDAY! Ricardo Montalban and Cyd Charisse first appeared in MGM's "Fiesta" (1947) and now in "Fantasy Island."

REUNION

After 30 years, Cyd Charisse and Ricardo Montalban are back together

By LOU VALENTINO

You've heard the greeting hundreds of times: "My dear guests. I am Mr. Roarke, your host. Welcome to Fantasy Island."

With these words Ricardo Montalban begins each episode of **Fantasy Island,** the ABC hit series that takes place on a tropical island where anything can happen. One of the reasons for the show's success is Montalban himself who portrays Mr. Roarke, the major-domo of wish-fulfillment. His role is that of a man with the power to make other people's dreams come true.

Montalban's dream — from an acting standpoint — came true when he realized a long-time ambition to work again with one of his favorite leading ladies of the past, Cyd Charisse. This season she appeared with him in a segment of the show. The two stars go back a long way. During the Golden Age of Hollywood filmmaking when he was one of MGM's foremost Latin lovers and she was the studio's leggiest dancing star, they were paired romatically in the 1947 Esther Williams musical **Fiesta.** The Metro studio chiefs were so impressed with the results that they reunited them the following year in **On an Island With You** and **The Kissing Bandit.** Montalban and Charisse also appeared together in **Mark of the Renegade** (1951, on loan-out to Columbia) and in **Sombrero** (1953), although this time they wound up in the arms of other co-stars.

BRILLIANT IDEA

It was not until 1983 that someone had the brilliant notion of reteaming them. The man was Aaron Spelling, producer of **Fantasy Island,** whose notion it was to give TV audiences a glimpse of the musical grandeur of yesteryear. In this particular segment — entitled **The Big Show** — Charisse is cast as Julie Mars, a former dancer who once was the partner and love of Mr. Roarke. Years before, their affair came to a tragic end when Roarke told Julie he could not leave his job as proprietor of Fantasy Island to marry her. She was so distressed that she drove off recklessly and had a car accident that left her a hopeless cripple.

Now, years later, the bitter Julie returns to the island as one of Mr. Roarke's special guests. Her fantasy is that she wants to dance just one more time as she did in her youth.

It's an ideal script for Montalban and Charisse and in it they are joined by a third Hollywood veteran, Cesar Romero. Another dashing romantic star of the old school, Romero plays the producer who wants to bring Julie Mars back to Broadway. The teleplay features a vigorous new musical number for Charisse and some stunning costumes that emphasize her still slim, supple figure and those long, gorgeous legs.

Working on a sound stage reminiscent of their MGM musical days, Montalban and Charisse confess they have a warm feeling everytime they see each other. In their films, Montalban, although not a trained dancer, was often required to act as Charisse's dancing partner. "I was totally inexperienced as a dancer but Cyd took me by the hand and virtually led me thru our numbers. She had infinite patience and understanding and was most generous. When I look at our films today on TV I can't help chuckling a bit because I look like a thorough professional. Actually, it was 95% Cyd and 5% illusion that got me through our numbers."

NO MORE MUSICALS

Charisse later went on to team with two of the most illustrious dancers the screen has ever known — Fred Astaire and Gene Kelly. Like Montalban, she laments the passing of the great old MGM musicals. "I know there's still plenty of interest in musicals today because I get hundreds of letters from youngsters all over the world about them. These kids are just seeing me in pictures like **Singin' in the Rain, Silk Stockings,** and **The Band Wagon.** When we were making these films there were only two ballet companies in America. Today there are dozens."

ON AN ISLAND WITH YOU (1948) an Esther Williams starrer, spotlighted Cyd and Ricardo in a sensational dance specialty. Cyd Charisse is still one of the finest dancers in show business.

One of the reasons there are so few musicals being made these days is that there simply isn't the time needed to make them. "We used to rehearse one number for weeks and the result was sheer perfection on the screen. Now everything is rush, rush, rush."

When Cyd takes off her dancing shoes, she goes home to Tony Martin, her husband of 35 years. They have one son of their own, Tony Jr., 32, and Cyd has another son, Nico, 37 by a former marriage.

Likewise, Montalban's marriage is one of the most successful in the film colony. He has been married for 39 years to Georgiana Young, who was mostly a model, but who also appeared with her sisters Loretta Young and Sally Blane in the movie **The Story of Alexander Graham Bell.** "That's when I first saw Georgiana and fell in love with her," says Montalban. "I used to cut out her pictures from magazines and save them. Four years later we met and two weeks later we were married."

The Montalbans are the devoted parents of four grown children and they have one grandchild. "I've discouraged them from acting by being realistic about the pitfalls and insecurities of the work," he said, "they've seen the times I've been worried and the lean years."

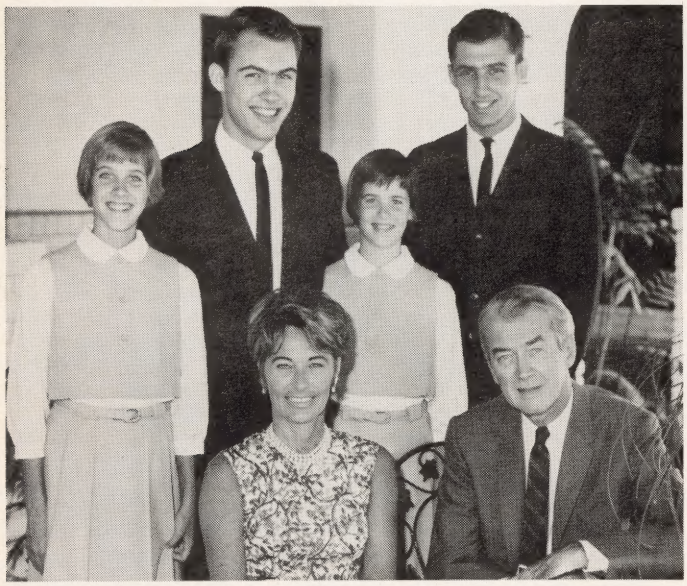
Yet, he loves his business. And, he says with a nod toward Charisse, "it does have its wonderful moments."**HSM**

Christmas Cards from the Stars

Most collectors wouldn't think of parting with their personal Christmas cards from the stars. But Ward Harrison of Louisville, Kentucky wanted to share a few of the many he's collected over the years with the readers of Holywood Studio Magazine.

Ward runs his own memorabilia shop at 1019 Bardstown Road in Louisville and Christmas cards are just a few of the treasures he has for sale. If you're ever down his way or want to contact him by mail you'll find a wealth of wonders.

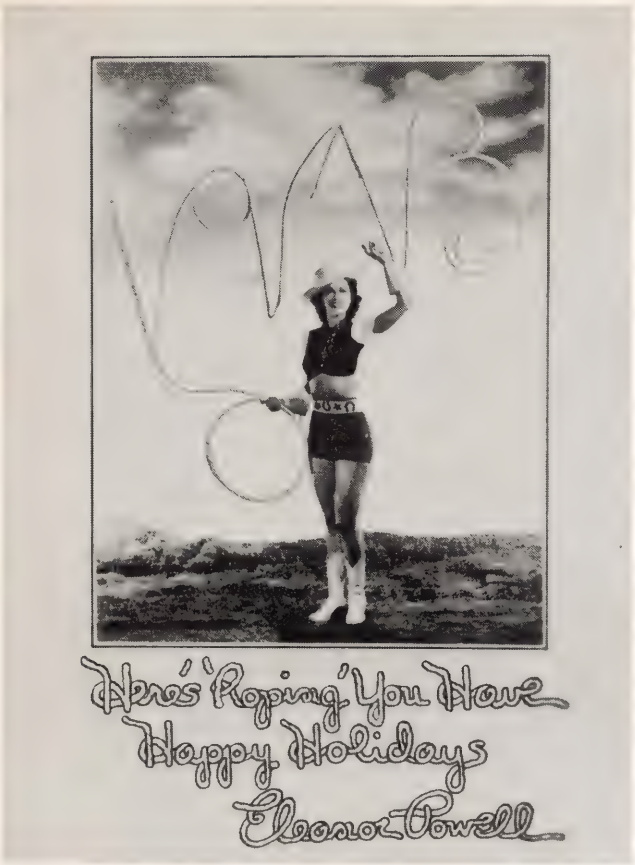
All the cards shown here were originally sent by the stars to their friends at Christmas time. Enjoy and Happy Holidays.



JAMES STEWART and his family usually send out family portraits. This is an early card and shows Judy, Ronald, Kelly, Michael, along with Gloria and Jimmy. Jimmy also saves cards.

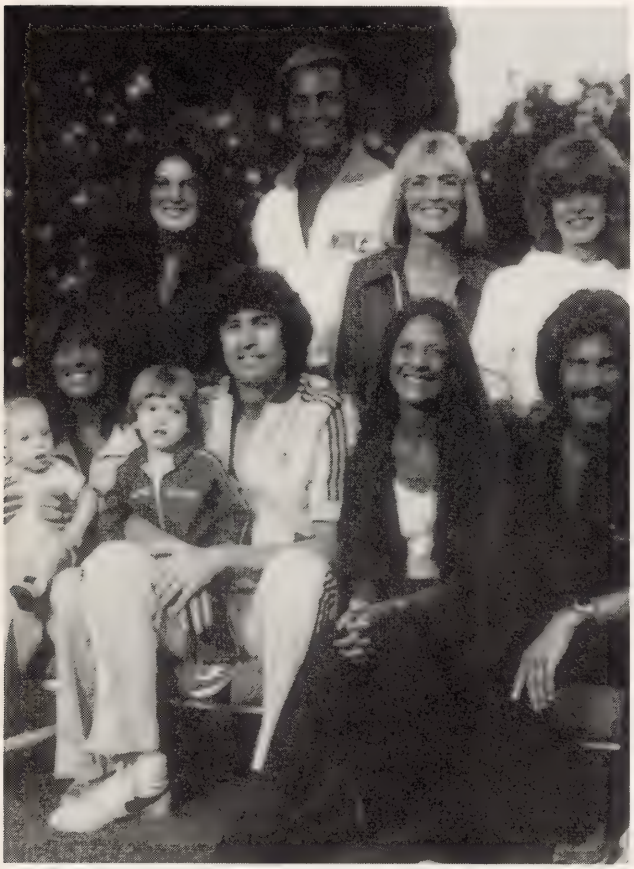
THE DURANTE FAMILY, Margie, Cece, and Jimmy are shown here on their card with the Del Mar race track in the background. Jimmy loved racing and has a street named after him in Del Mar.

GENE KELLY and his children, Tim and Bridget, also sent family portrait cards at Christmas time. This is a card that Gene sent to his friend James Stewart in the year 1978.



IN 1943, as you can notice by the rope, the great Eleanor Powell sent out this Christmas greeting. This is the original card and Ward Harrison is offering it for sale in his shop.

VIRGINA BRUCE sent out this card when she was Virgina Bruce Gilbert. The design was carefully chosen to represent Virginia's particular taste. A few stars even design their cards.



RELIGION and family always represented the Pat Boone card. Here Pat is shown with his daughters, wife, two son-in-laws and two grandchildren. Inside, the card has a serious message.

BOB HOPE preferred to always send a card depicting what his family was doing during a particular year. This 1950 card shows his children and wife playing musical instruments.

Top: Gloria Grafton, Fay Bainter, Diana Lewis; 2nd Top: Frances Gifford, Dorothy Morris, Fely Franquelli; 2nd Bottom: Ann Sothern, Joan Blondell, Margaret Sullavan; Bottom: Ella Raines, Marsha Hunt, Heather Angel.

THE SURVIVORS OF "CRY HAVOC"

Exclusive interviews with Frances Gifford, Ann Sothern, Heather Angel and Marsha Hunt

By Colin Briggs

"And now our spirit ranging for revenge Shall in these confines with a monarch's voice cry "HAVOC" and Let slip the dogs of war, . . Shakespeare

Allan R. Kenward's play opened in Los Angeles in 1942 with **Julie Bishop** (Helen), the only name in the cast. Moonlighting from her Warner's contract, Miss Bishop used the name **Diane Duval.** She had previously used this name in 1932 for a couple of serials she did Leading Lady duty in. (As a child actress she was most successful as **Jacqueline Wells,** a name she resumed when becoming a wampas baby star in 1933.)

Opening on Broadway that same year, it became "PROOF THROUGH THE NIGHT" and **Katherine Emery** (Smitty); **Florence Rice** (Flo); **Ann Shoemaker** (Doc); **Carol Channing** (Steve); **Katherine Locke** (Connie) and **Muriel Hutchinson** (Grace) were in the cast. Immediately bought by M.G.M., plans to star **Merle Oberon** (Smitty); **Joan Crawford** (Pat) and **Marsha Hunt** (Connie) were thwarted when a new script by Paul Osborne revised most of the roles.

The play and film were both hailed as female "JOURNEY'S END" dealing with courage and survival over extreme adversity. The casts' real lives have had for the most, equal and sometimes excess hazards to overcome.

Sadly gone are **Margaret Sullavan** (Smitty); **Fay Bainter** (Doc) and **Joan Blondell** (Grace). There is no current news on **Gloria Grafton** (Steve), who was also in "UP GOES MAISIE" or **Fely Franquelli,** whose only other credit, appears to be "BACK TO BATAAN." **Diana Lewis** (Nydia), wed **William Powell** in 1940, and "CRY HAVOC" was her swan song. A resident of Palm Springs, she is an active golfer and sports woman.

COMMENTS

Here are comments from four of the major players from "CRY HAVOC" on their co-stars and their survival.

HEATHER ANGEL (Andra): "I found this film one of the most satisfying of my career. All the cast were exceptional actors and it was a most enjoyable experience."

Miss Angel, widowed from director Robert Sinclair, witnessed his killing by an intruder in their home in Montecito. Despite a back ailment which kept her in bed a lot in 1981, she was on T.V. just prior in "BACKSTAIRS AT THE WHITE HOUSE." Great friends with **Judith Anderson** who lives nearby, Miss Angel retains her fine bone structure and fragility but also maintains her strong British will and spirit to survive.

Ann Sothern (Pat): "At the time of making 'Cry Havoc,' I was also a strong supporter of **Dorothy Morris** and thought her a really good actress. Many people thought **Joan Blondell** and I resembled each other, but when we appeared side by side, there was no need for either of us to change hair color or make-up as we weren't alike at all."

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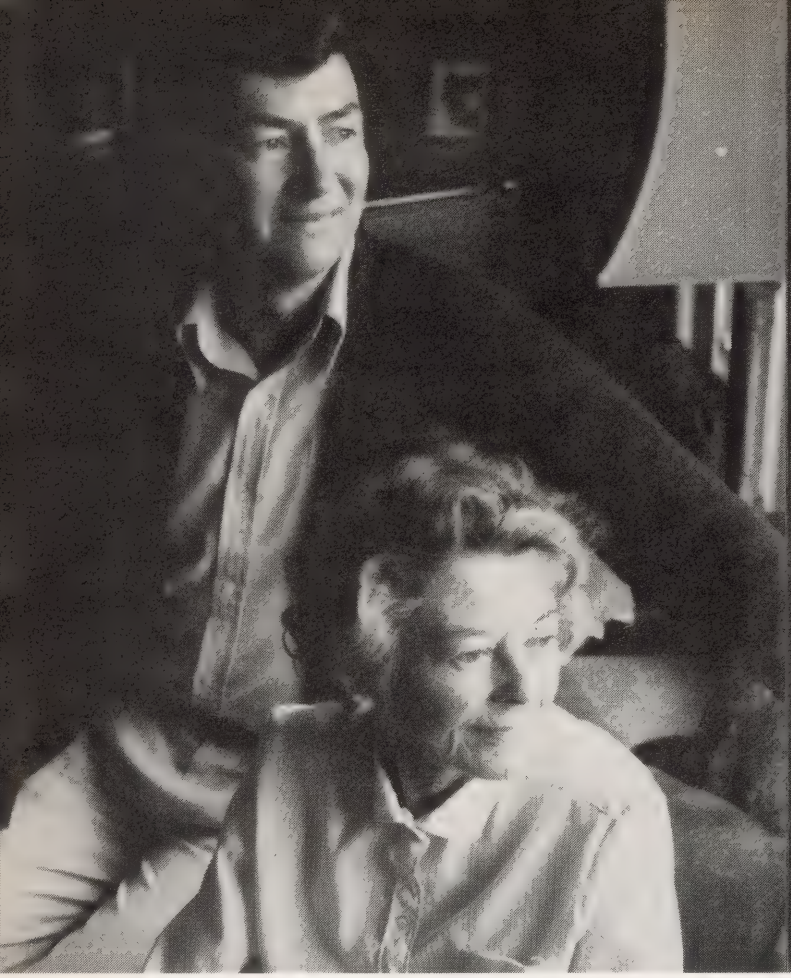
Ann Sothern with Colin Briggs (1983) *Photo by Gordon Hunter*

Colin Briggs with Marsha Hunt (1983) *Photo by Gordon Hunter*



Colin Briggs with Heather Angel (1982) *Photo by Gordon Hunter*

Colin Briggs with Frances Gifford (1983) *Photo by Gordon Hunter*

CRY HAVOC

continued

Despite a few adversities, like hepatitus in 1950, and a back injury from the play "EVERYBODY LOVES OPAL" in 1973, Ann is a true survivor and thanks God for only being really ill twice in her life. Deeply religious, her prayers to St. Anthony were answered when daughter Tisha, stricken with a melanoma a couple of years ago completely recovered.

Marsha Hunt (Flo): **Marsha Sullavan** and **Bette Davis** were my two favorite screen actresses when I started in pictures. Maggie and I first met at Paramount in 1935. She was filming 'SO RED THE ROSE,' while I was debuting in 'THE VIRGINIA JUDGE' with **Walter C. Kelly** (Grace's Uncle) in the title role.

As a native Virginian (Norfolk), Maggie was most helpful in my acquiring the correct accent for this all important first role. When we finally worked together on 'CRY HAVOC,' it was an acting lesson to watch her intense focus of concentration on the scene at hand. Indeed, I had quite a few friends in the cast of that film.

Heather Angel and I had played sisters in 'PRIDE AND PREJUDICE' prior to 'CRY HAVOC' and my husband and I used to visit her charming home at Montecito, when her husband, director Robert Sinclair was alive. **Dorothy Morris** (Sue) and I played in four other movies together, beginning with 'PILOT NO. 5,' in which she was excellent as a retarded girl.

Ella Raines (Connie) and I enjoyed a reunion luncheon early this year. She has recently returned to live in California after a long residency as Mrs. Robin Olds, in Colorado Springs. Free once more, she teaches acting and is also busy writing. **Joan Blondell** (Grace) was a generous and jolly "Pro" who kept everyone laughing and cheerful with her impeccable comedy timing and with her unfailing good spirits through a long and taxing shooting schedule."

Marsha Hunt today is as busy as ever with her honorary Sherman Oaks Mayoral duties taking up most of her time. Last year she did stage tours with "Meet Me in St. Louis" and "The Corn Is Green." She recently returned from a cruise to Alaska along with fellow MGM alumni June Allyson and Esther Williams.

FRANCES GIFFORD: "My first film at M.G.M. was 'CRY HAVOC' under a seven-year-contract. I remember the cast with affection, and considering it was an all girl one, there was little or no friction which is, perhaps, amazing. When we first started it, the whole lot said 'Oh Boy, 13 women, that will really be a cat fight,' but we never had a bit of trouble the entire shooting.

MARSHA HUNT and I, both being devotees of classical music, would dash for the Music Department whenever the opportunity arose (usually between takes) to watch and listen to the Orchestra rehearsing or recording.

MARGARET SULLAVAN was always taking pills both on and off screen and seemed nervous throughout the shooting. At the films' conclusion she presented each member of the cast with a bottle of pills (phenobarbitol, I believe). We were all glad to have them as we had our problems with "camera nerves," too.

ANN SOTHERN had the same delightful sense of humor and her husband Bob Sterling was away on war service so she was living alone for the first time. Her little dog welcoming her home each night was one experience she delighted us in telling.

DOROTHY MORRIS also played in "OUR LIVES HAVE TENDER GRAPES" which remains the favorite of all the films I made. She was my

TAKE IT OFF, TAKE IT OFF! A former burlesque queen who has volunteered to do hospital work on Bataan, Joan Blondell, demonstrates her former profession to Heather Angel, Frances Gifford, Diana Lewis, Dorothy Morris, Fely Franquelli, Ella Raines, Gloria Grafton, Ann Sothern, Marsha Hunt and Margaret Sullavan. The scene is from "Cry Havoc," M-G-M's wartime film epic of women on Bataan. Richard Thorpe directed. Edwin Knopf produced.

dressing room mate on 'CRY HAVOC' and was so nice and considerate.

Everyone I worked with was fine and usually considerate with perhaps one exception. JAMES CRAIG who appeared in four films with me was a little difficult. He was forever losing his marks and upstaging both myself and the other actors.

The cameraman had great difficulty shooting me in 'RIDING HIGH' due to the aftermath of my car accident in 1948, but BING CROSBY was always very nice to me and before 'RIDING HIGH' (1950) I had appeared on stage and radio with him as well as the film 'STAR SPANGLED RHYTHM' (1942).

After 'SKY COMMANDO' (1953) I did several television plays including 'GREY GARDENS' with **ARTHUR FRANZ** AND "MY WIFE POOR WRETCH" with **ALLYN JOSLYN.** It was during the making of the latter that I found myself unable to stop shaking and I found it necessary to make the decision which precluded me from appearing in any more films."

FRANCES did know namesake **FRANCES FARMER** but did not see the film of "her life" and only watched half of the T.V. version of same feeling it was exploitation. Unlike Farmer, this Frances did not rebel against the system, choosing rather to be always co-operative.

In addition to the auto accident, which caused severe emotional as well as physical injury, her contract was terminated, the friendship with **Benny Thau** ended and both her parents and an uncle who was extremely close passed away.

"I never felt any sense of rejection. There were many losses and upsets at a time in my life when I did not have the strength to handle them. I was a voluntary patient to Camarillo, simply because I could no longer afford private nurses and Palm Springs and expensive neurologists. There were no police, no commitments and I went through none of the things Frances Farmer did. It wasn't exactly a picnic but it was no snake pit either. There were the same people you find in any hospital—good and bad. I went out to lunch every week either with friends or the doctor for whom I worked."

FRANCES GIFFORD today is a warm, intelligent lady with total recall of her life and career. She is at present uncertain as to whether to write an autobiography or perhaps to pen her story for "Ladies Home Journal" or a similar publication where it would reach more people and be of help to those with similar problems.

Her face today is beautiful with the character and compassion of one who has suffered acute depression but has survived. It shows no sign of disfigurement from the auto accident in which M.G.M. Executive Benny Thau and herself were involved.

Frances has a keen sense of humor with a husky infectious laugh and is seemingly content at last. During 1979-1982 she worked for and was involved with many charitable organizations and also did librarian work.

As of now she is working for "AMERICAN CANCER LEAGUE" and is concentrating on seeing old friends, revisiting places that were important in her earlier life and enjoying movies and reading. Most of her Movie Pals aren't actors and include **Ann Strauss** (MGM wardrobe) **Emily Torschia** (MGM Publicity Head), western heroine **Fay McKenzie** and P.R. executive **Esme Chandlee.**

As to her years in hospital Frances says little but she would like people and wellwishers to know that she is well, surviving and best of all coping with a life she is a last allowed to live her way.

The oldest survivor of all, of course, is **Connie Gilchrist** (Sadie), 82 years old, this year. **HSM**

Lee Graham's Snapshots of Child Actors

Christmas is a special time for children. So what better time for us to run these candids, taken so long ago during the movie moppet vogue.

There's a sad touch of irony that the youngest of all, Brandon De Wilde, died so tragically at 30.

Those still with us are in their fifties and sixties. Most have retired, but a few, like Elizabeth Taylor and Mickey Rooney, are still going strong.

ELIZABETH TAYLOR

SHIRLEY TEMPLE

BRANDON DE WILDE

DEANNA DURBIN

JUDY GARLAND

FREDDIE BARTHOLOMEW

BONITA GRANVILLE

MICKEY ROONEY

LOST ANGEL at MGM with James Craig and Marsha Hunt proved that "Journey for Margaret" wasn't a fluke.

Margaret O'Brien

A Star Waiting To Shine Again

by Sloan Short

Am wondering why we have to just remember, when the lady is still with us, as talented, as vibrant and beautiful as ever. An 81 appearance in Disney's AMY went unnoticed, as did the film. But there she was, proof positive, that all of us, film lovers and film makers alike need look no further. The Margaret O'Brien magic is still there. The talent is now fine tuned.

OUR VINES HAVE TENDER GRAPES was this fan's first experience with this then very young lady. The year 1945. It was also one of my first experiences with the movies. I didn't know it then, but we are the same age but for a few days, both born in January of 1937. Maggie came into the world as Angela Maxine O'Brien. The above mentioned film was the beginning of the lifelong, long-distance love affair of sorts with this dynamo of an image up on the silver screen, renamed Margaret O'Brien.

In 'Grapes', when Elizabeth, her cow, was entrapped in that barn fire, it became as much a tragedy for me, as it was for her. My tears just had to equal Maggie's. And when she floated down that river in that tub, that wasn't Butch Jenkins with her, that was me. And for some time afterward, it was hard for me to believe that Edward G. Robinson wasn't just Maggie's dad gone bad.

Journey For Margaret

She was well on her way to being a veteran by this time. Having wowed them in 1942 in JOURNEY FOR MARGARET, not to mention in the following years, the likes of LOST ANGEL, MEET ME IN ST. LOUIS and MUSIC FOR MILLIONS.

In 1946, Wally Beery was given good reason to worry about our little scene stealer in BAD BASCOMB. She not only stole the scene, she stole the entire picture, And that took some doing in the company of Beery, Marjorie Main and J. Carrol Naish.

A special Oscar was hers at age 8 in 1945. Some sources say age 7, which is also right in a way, considering the Oscar was from a ceremony covering 1944 pictures and performances. She was 7 in '44. Whatever, she was already being honored with the finest award of her profession.

Just five years later, Margaret's star had already begun to fall. In Maggie's case, it is hard to understand, except for knowing how unpredicatable a fickle public can be, why she did not survive the transition to her teen years.

This transition has been the down fall of not just a few former child stars. In most, an obvious awkwardness does set in. What they had as pre-teeners seems to fade or just does not work as they enter adolescence. GLORY in 1956 proved that Maggie was as capable, and naturally in a more grownup way, as appealing as ever. The film itself was a fairly routine racetrack saga, but still contained a certain amount of charm via the talents of Maggie, Walter Brennan, and wonderful Charlotte Greenwood.

GLORY was Margaret's first film since HER FIRST ROMANCE in 1951. Her last good role, and last successful film was in 1949 in LITTLE WOMEN. In this, she was ideal as Beth, the youngest of the sisters.

GLORY made in 1956 was an interim film for Margaret. It also starred Walter Brennan and Charlotte Greenwood and was a color film for RKO Radio Pictures. Unfortunately, it was not a success and did little to bridge the age gap in Margaret's career,

MARGARET captivated James Craig off-screen when they appeared together in "Lost Angel." The film also starred Henry O'Neill, Sara Haden.

WITH BOB HOPE at Oscar ceremonies in 1945, Margaret was presented with a special Oscar for outstanding juvenile actress of 1944.

Dry Spell

A long dry spell set in for O'Brien fans. Then word was out that she was back again, co-starring with Anthony Quinn and Sophia Loren in HELLER IN PINK TIGHTS, due out in 1960. I was delighted to say the least. Only to be disappointed later, not only in the film, but its use of Maggie.

I had waited, and am still waiting for someone in the industry to get smart by latching onto this much under utilized, long overlooked actress of proven ability.

In the late 60s and early 70s, Lima, Peru was Maggie's outlet for her talents. She had moved there when her nine year marriage to Robert Allen, Jr. failed. She appeared on TV there as hostess for a soap opera. She did make two films there also that were never released in the United States. For the record, they were ANNABEL LEE and DIABOLICAL WEDDING.

The U.S. got its next look at a grownup Margaret O'Brien in a 1972 episode of TV's MARCUS WELBY. Occasional jobs were to be had on TV, one of the latest being the 1977 Operation Prime Time, six hour drama TESTIMONY OF TWO MEN. Most of the 60s and 70s found her honing her acting talents trodding the boards of live theatre from coast to coast. She even took a crack at Broadway. Two such ventures proved successful personally, but in unsuccessful plays. Elsewhere, she did much better in the likes of BAREFOOT IN THE PARK and UNDER THE YUM YUM TREE.

Keep trying Maggie. You're one of the best, and your star WILL rise again.

A Salute To The

BEAUTIFUL LADIES

VIVIEN LEIGH

By John Roberts

Where would Hollywood be without beautiful ladies and gentlemen? Long ago in the '30's, everybody was beautiful or tried to be. Most actors were handsome and the less physically gifted countered with charm and wit. Actresses didn't have to be beautiful to be beautiful. Carefully applied makeup, stunning gowns and a great photographer could transform the ordinary into the extraordinary.

The great actresses of the '30's weren't necessarily the era's most beautiful. **Jean Arthur, Katharine Hepburn** and **Norma Shearer** were grand actresses but not breathtaking beauties. The appeal of **Joan Crawford** and **Bette Davis** were sheer force of personality. **Greta Garbo** and **Marlene Dietrich** seemed unusual exotics rather than beauties. And **Mae West** was simply **Mae West.**

The ranks of stars and lesser stars populating A, B and poverty row pictures were filled with lovely ladies. Even extras were beautiful especially **Busby Berkeley's** endless lines of dancing dreams. Hollywood attracted the world's flawless people like a magnet.

Here's a 1983 impression of the '30's 10 loveliest actresses. This opinion isn't based on talent but on physical appeal. If a beautiful woman possessed acting talent, it was a happy bonus. The '30's was a black and white era when stars easily hid flaws from the camera. **Hedy Lamarr** and **Paulette Goddard** would be good choices except for uneven weight distribution. **Claudette Colbert** showed one profile to the camera. **Jean Harlow** had the figure but abused makeup. The following ladies, by coincidence, were also actresses of ability.

VIVIEN LEIGH (5'3") is immortal as Scarlett O'Hara in "Gone With The Wind" (1939). Praise for her talent is endless yet little is said of her appearance. Leigh was a vivacious dark haired beauty with blue eyes and slim figure. Acting isn't what stole "A Yank at Oxford" (1938) from **Maureen O'Sullivan.** No Hollywood actress could have contributed the beauty Leigh gave to Scarlett.

PRISCILLA LANE (5'2½" 102 lbs.) was the prettiest, most adorable girl in Hollywood. Big blue eyes. Thick blonde mane. Full mouth breaking into brightness. Sisters **Lola** and **Rosemary** retreated into the background of "Four Daughters" (1938) because little sister Priscilla exuded boundless all-American charm and sparkle.

continued on next page

PRISCILLA LANE

DANIELLE DARRIEUX

Beautiful Ladies

continued

DANIELLE DARRIEUX (5'4" 118 lbs.) shot to stardom in France in "Mayerling" (1937). She came to Hollywood for one film, "The Rage of Paris" (1938). The grey-eyed actress' charm was a delicate child's face capable of expressing innocense.

CONSTANCE BENNETT (5'4" 110 lbs.) possessed class and sophistication to be a perfect match for **Cary Grant** in "Topper" (1937). The look was classic: blue eyes, blonde hair, patrician nose and high arcing eyebrows. Her husky voice betrayed sexuality. Bennett was the ideal vision of a beautiful woman of wealth belonging in a Manhattan nightclub.

CONSTANCE BENNETT

GINGER ROGERS

GINGER ROGERS (5'5" 115 lbs.) evolved from wisecracking chorus girls ("42nd Street" 1933) to classy dames ("Shall We Dance" 1937). Her hair color experienced changes though blonde became her style. The green-eyed star was more appealing in the early '30's when she wore nothing but gold coins.

SIMONE SIMON (5'3" 114 lbs.) was another French import who starred in "Girls Dormitory" (1936) and "Josette" (1938). Her appearance wasn't Hollywood beauty. Simon had brown hair instead of brilliant blonde and her face was that of a blue-eyed kitten. "Cat People" (1942) would offer a new dimension to Simon.

CAROLE LOMBARD

CAROLE LOMBARD (5'5½" 112 lbs.) was another classy type cavorting in "My Man Godfrey" (1936) and other society films. The face was oddly shaped with sharp high cheekbones, deep hollows and pointed chin. Endlessly long eyebrows were drawn over sleepy blue eyes and blonde hair marcelled. Lombard looked better during her early career.

ELISSA LANDI (5'5" 118 lbs.) failed to click with the public. "The Sign of the Cross" (1933) was her greatest success. Landi was perhaps too unusual, too cold and regal as befitting her European aristocrat background. The face possessed a model's bone structure and the affect of golden red hair and green eyes was lost on black and white.

MADELIENE CARROLL

MADELEINE CARROLL (5'5") was often called the most beautiful woman in movies. The star of "The 39 Steps" (1935) was a British aristocratic counterpart to Bennett. Her fame rested on an extraordinary blue-eyed face framed by ash blonde hair.

NANCY CARROLL (5'4" 116 lbs.) enjoyed great popularity in the early '30's then quickly faded away. Her large blue eyes were considered unique and astonishing. The Irish girl had auburn hair topping a mischievous face. A dazzling smile lights up old photos.

THE FIRST MRS. REAGAN

When Ronnie and Janie Were Sweethearts, It Seemed the Marriage Would Last Forever

By Larry Rainey

Jane Wyman, star of CBS-TV's hit series **Falcon Crest**, and who of course was once (1940-49) married to President Ronald Wilson Reagan, has refused steadfastly to discuss Ronnie for many years.

But in the 1940s today's Oscar-winning film legend was a veritable chatterbox on the subject, reveals Doug McClelland in his indispensable new book **Hollywood on Ronald Reagan: Friends and Enemies Discuss Our President, The Actor**, published by Faber and Faber.

Among the things Jane Wyman has said in the past about her then-husband, Ronald Reagan, are the following direct quotes:

"Ronnie asked me what I was doing for the next 50 years. I said I had a date but nothing important."

—Movie Mirror, March, 1940

* * *

"Ronnie was always going around with his frat brothers. He never seemed to have time for girls. They were all enthused in sports. When Ronnie and I began going together, usually his frat brothers would be along, too."

—Silver Screen, August, 1941

* * *

"Anyone can sell Ronnie 'anything'!"

—Screenland, November, 1941

* * *

"I've never known his values to be anything but right. He sees and thinks straight."

—Modern Screen, February, 1942

* * *

"Our favorite night spot was Grace Hayes Lodge. We used to go there for dinner and sit and listen to our 'theme song,' 'Deep Purple,' and hold hands under the table."

—Motion Picture, August, 1946

* * *

"Ronnie can't see, either. He has got around that. He has found that by pulling up the corners of his eyes he can see well enough for the occasion. Squinting helps nearsighted people for a moment."

—Photoplay, June, 1947

* * *

"I guess the only thing we heartily disagree on is dancing — together. We get along so beautifully with other partners but I suspect that I unconsciously do the leading. You (Ronnie) never say anything."

—Movies, August, 1947

* * *

"Don't ask Ronnie what time it is, because he'll tell you how a watch is made."

—to June Allyson in the late 1940s

* * *

Reagan liked to screen for guests his favorite of his movies, "Kings Row," causing Jane Wyman to explain their divorce with "I just couldn't stand to watch that damned "Kings Row" one more time."

—to Gregory Peck in the late 1940s

THE FIRST MRS. REAGAN

continued

Jane Wyman was born Sarah Jane Fulks in St. Joseph, Missouri, on January 4, 1914. Tampico, Illinois, was Ronald Reagan's birthplace on February 6, 1911. Janie and Ronnie met in 1937, when both were newly signed to Warner Brothers Studios. The blonde Janie had been a chorus girl in films for a few years, Ronnie a sportscaster for a Des Moines, Iowa, radio station. Romance bloomed during filming of **Brother Rat** (1938), the first of their five films together. Other Wyman-Reagan movies: **Brother Rat and a Baby** (1940), **An Angel from Texas** (1940), **Tugboat Annie Sails Again** (1940), and **It's a Great Feeling** (1949). Now a brunette, Janie went on to win the 1948 Best Actress Academy Award for her portrayal of the deaf-mute in **Johnny Belinda.**

Janie and Ronnie have two children, Maureen, born in 1941, and the adopted Michael, born in 1945. Three years after the couple's 1949 divorce, Ronnie married MGM actress Nancy Davis. Their daughter Patti was born later in the same year, 1952, and their son Ronald Prescott in 1958. Janie eventually married and divorced Hollywood musician Fred Karger — **twice.**

Ronnie became President of the Screen Actors Guild in 1947, and, his film career faded, Governor of California in 1966. On January 20, 1981, Ronald Wilson Reagan was inaugurated the 40th President of the United States. Longtime Reagan friend and co-star Eddie Albert stated, "From this point on, nothing will ever surprise me."

In **Hollywood on Ronald Reagan**, George Ward, Reagan's first agent in the movie capital, tells author Doug McClelland why he feels Jane Wyman and Ronald Reagan divorced:

> She was an introvert and didn't like to be in the public eye, while Ron was always on his soap box about some political issue. There were three actors in Hollywood during those years who were very involved in politics: Adolphe Menjou, George Murphy and Ronald Reagan.

Not long after her divorce from Reagan, when the versatile Jane Wyman was making recordings for the Decca label, she cut a song called "It Was Great While It Lasted." One can't help wondering what her thoughts were at the time.

Or on the night of January 20, 1981.

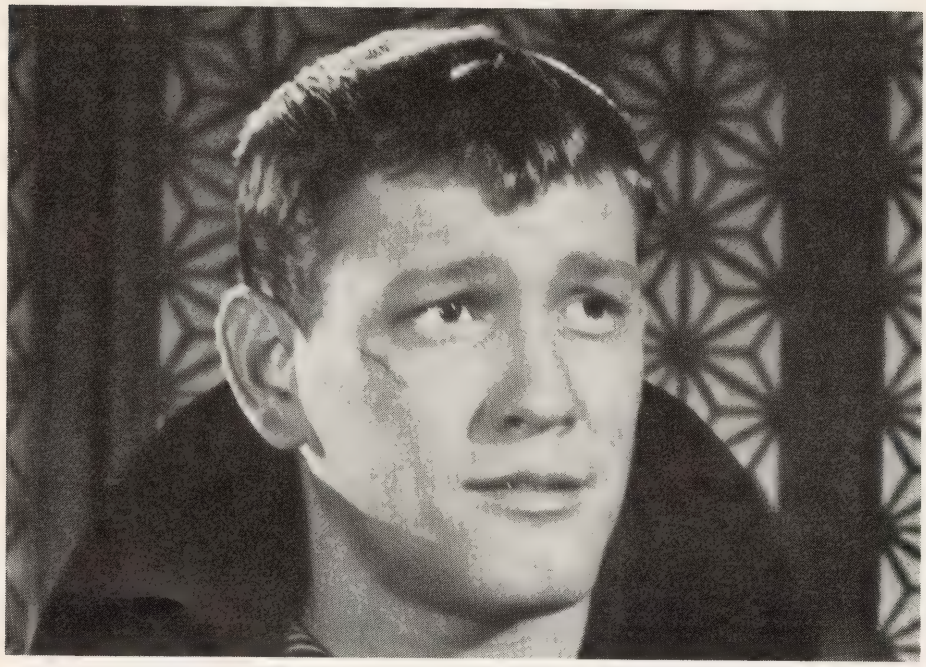
WEDDING PHOTO of Jane and Ronnie was taken early in 1940. They fell in love while they were filming Brother Rat in 1938 and were married two years later. One of Ronnie and Jane's rilms together was 1940's Tugboat Annie Sails Again (pictured at left) which starred Marjorie Rambeau. Right above is a rare photo of Ronnie and Jane taken in front of their Los Angeles home shortly after their marriage early in 1940, by Nelle Reagan, Ron's mom. Jane is holding the couple's pet cat. (An Edwin M. Lally photo)

AN OSCAR for Jane in "Johnny Belinda" was said to put the final blow to the Reagan marriage, but most believe the basic differences came from politics. Here Jane is shown at the Academy Awards with Walter Huston.

AS ANGELA on CBS-TV's highly rated soaper "Falcon Crest," Jane Wyman is perhaps at the peak of her long career, seen by more people than ever before. On the set Jane is popular, and has undergone a makeup revamping.

EARL HOLLIMAN

Few actors have achieved the continued success of this un-Hollywood type performer. His story can give continued hope to those starry-eyed young people who plan to make their presence felt through film.



By RANDY J. JETER

As a youth ushering at the Strand Theatre in Shreveport, Louisiana, Earl Holliman dreamed of the day he would become a famous actor. It was not to be a dream easily realized, but life itself had not been easy for the 14-year-old who watched those silver images float across the big screen.

Born in Tenasas Swamp, Louisiana, Earl was delivered by a midwife to a destitute share-cropper's recently widowed wife on September 11, 1928. Earl's father left his mother with six young children, and a very sick infant to care for. The baby, diapered in flour sacks, and suffering from jaundice was adopted by an oil field worker and his wife, Henry and Velma Holliman. The Hollimans knew that this baby was a high risk, but they wanted a child so desperately that they were willing to take the chance.

This small family was to have a happy if nomadic life as Mr. Holliman followed the work in the oil fields as a driller. Some of the homes remembered by Earl include Jackson and Whitman, Mississippi; Kilgore, Crane, Kerrville, and Odessa, Texas; Vivian, Mooringsport, and Oil City, Louisiana. Sometimes they lived in paintless wooden shacks and sometimes in tents. After seeing his first movie at six in an oil field grind house, the dream was born.

Earl told his mother, "I am going to be a movie star when I grow up." Happy days were cut short when Henry Holliman was injured in a rig accident in the Kilgore oil field which left him permanently disabled. For awhile, the Hollimans lived on $30 a month pension from Henry's World War I service and Earl picked cotton and sold magazines to help out. The Shreveport Times is also fond of pointing to Earl as a former newsboy.

When efforts at establishing a small men's clothiers business with settlement money failed, they moved to a fishing shack beside Caddo Lake on government property. Earl has said, "I remember when I was 11 and 12 years old, my mother and father and I were very poor. We lived in a two-room shack on the banks of Lake Caddo in Mooringsport, Louisiana. We didn't have running water, gas, or electricity. We hauled water from a quarter of a mile away; we cut wood to burn for cooking and heating; and I studied by the light of a coal oil lamp. But we enjoyed and loved each other very much and those two years prior to my father's death were some of the happiest times of my life." Two weeks before Christmas when Earl was 13 his father passed away.

NAVY DUTY

At 15, Earl enlisted in the Navy by lying about his age. While in radio school in Los Angeles, he visited the Hollywood Canteen every chance possible to gawk at the stars.

In the '50s Earl returned to Hollywood. This was the time of the pretty boy, the golden 50s, when handsome youths with names like Rock, Tab, Biff, Touch, and Race were in demand. Agents thought Earl was too homely and often would advise him to forget acting. Earl never claimed to be a glamour boy. "I have big ears, prominent teeth, and a broken nose."

The turn downs only served to make Earl more determined. With persistence and some trickery sneaking onto the Paramount lot for an appointment to see Victor the barber, in June of 1952 Earl finally landed a part. A one-day, one-line bit as an elevator operator in a Martin and Lewis comedy, **Scared Stiff**. Earl was paid $70. "Joining the union cost $150," says Holliman, "so they let me play a Marine in **The Girls of Pleasure Island** to earn the money.

G.I. HAIRCUT

Earl was required to get a G.I. haircut for this bit. Earl finally saw Victor the barber with somewhat disastrous results. Earl's hair was so fine instead of standing up, it just lay there framing his face in a fring of curly bangs. Downhearted because he thought the goofy haircut would cost him his part, he never the less reported for work and tried to be as inconspicuous as possible. Two days later when they saw the rushes, they asked, "Hey, who's the funny-looking guy with the screwball haircut?" They signed Earl to the picture and used him wherever possible as a familiar face. The haircut went with him into **The Pony Soldier,** and allowed him to become a character actor.

GIANT

Giant gave Earl a chance to work with film giants of the time, director George Stevens, Rock Hudson, Elizabeth Taylor, and James Dean. Earl was one of the few young actors

BRIDGES OF TOKO-RI starred Mickey Rooney with Earl. Here they are shown leaving for Tokyo to film the movie. Big ears, thin hair and a broken nose didn't stop Earl from being a star.

THE RAINMAKER starred Lancaster and Hepburn, but Earl, shown here with Yvonne Lime, impressed the movie critics. They said Earl was on his way to stardom and he proved them correct.

who didn't try to hype his acquaintance with Dean into reams of personal publicity after Dean's tragic death. There was a sort of uneasy distrust between the two for awhile as Earl was not of the opinion that one had to be neurotic to be a good actor. Before **Giant** had wrapped, the pair had developed a sort of mutual respect and Earl still thinks Dean's performance in the first half of **Giant** is acting at its finest. Earl's part of a lanky, tonguetied Texan who married Carroll Baker, of the Benedict clan, brought him to the attention of Producer Hal Wallis.

Perhaps Earl's finest performance in film came in the first movie he made under the Wallis contract, **The Rainmaker**. Earl played Jim Curry, the clownish younger brother of Katharine Hepburn, an adolescent in love for the first time. Earl with his dead seriousness and anguished clumsiness made it a howling success. Who can forget when he came home, wearing the little red hat that belonged to the fastest girl in town, Snooky, as portrayed by screen newcomer Yvonne Lime. For his performance Earl was widely touted for an Academy Award nomination. Louella Parsons said, "I've seldom seen a finer supporting performance by a newcomer. When a young actor can work in a film against the competition of Katharine Hepburn, Burt Lancaster, and Wendell Corey and still stand out, you know he is good."

It was in **Gunfight at the O K Corral** that Earl was finally allowed to abandon his goofy haircut. He played Kirk Douglas' deputy during the mid part of the film.

World War II movie, **Armored Command**, was memorable because Earl and another young actor had a fight scene. The other young actor was Burt Reynolds. "Earl and I met when we worked together in **Armored Command**. One fight scene we did in the snow together lasted for two days — I was the heavy — and after Earl nearly broke my back a couple of times and I nearly suffocated him by shoving his face into the ground. . . . well, we were bound to either become bitter enemies or great friends. The movie was filmed in Germany and we had a lot of laughs in our time off. Marty Ingels was also in **Command** and the three of us drove all around Europe — mostly getting into trouble because of the language barrier. Earl and Marty ribbed me constantly because I dated a German girl who didn't speak a word of English and I think it was their snide comments that helped convince me to learn the German language."

Nearly 20 years later, the friendship is still strong with Reynolds tapping Earl to play the part of a horny moral-majority gubernatorial candidate in his 1982 film **Sharkey's Machine**.

Earl finished the Wallis contract with the film **Sons of Katie Elder**, as one of four brothers, the others were John Wayne, Dean Martin, and Michael Anderson, Jr. This was a very lively western as the rowdy sons of a frontier woman set out to avenge her death.

Earl's last series on television was the hit crime drama **Police Woman**. Angie Dickinson had the title role of this series filmed in Los Angeles and detailing the adventures of Sgt. Pepper Anderson. The series was a spinoff of the Police Story anthology featuring Pepper as an undercover (and at times undercovered) agent with the Criminal Conspiracy Division of the L.A.P.D. Earl played Angie's senior officer and was most often called on to save her in the final reel. The shows were exciting and adult oriented. They ran 91 sixty minute episodes on N.B.C. from Sept. '74 to Aug. '78.

On a non-professional level, Earl has long been active and served as an officer of Actors and Others for Animals, an organization dedicated to the humane treatment of stray pets.

"All my dogs are orphans," he says, "and maybe it's because I was an orphan myself. I just can't pass up a stray."

Another interest of Earl's is a dinner theater deep in the heart of Texas. San Antonio is the proud home of Earl Holliman's Fiesta Dinner Playhouse. Here Earl offers young players a chance to develop and learn by acting with veterans like Joan Fontaine, Pat O'Brien, Tab Hunter, and Earl himself.

In this time when physical beauty seems to be the main catapult to stardom again, perhaps youngsters who are not so well graced should not lose hope. Maybe they can look to some of the Earl Hollimans of Hollywood.

As for Earl, it is doubtful that Earl will ever be anything but humble where it concerns personality and his fellow man. "I saw how bleak life can really be," he said. "Once you have that experience, you don't shift your sense of values easily." **HSM.**

GARY OWENS' MUSICAL MEMORIES

Gary Owens has been named the top radio personality in the United States ten times, in the Billboard and National Gavin Polls. He's heard around the world on more than 500 radio stations on "Gary Owens Soundtrack of the Sixties," every week. Every morning in Los Angeles he hosts The Gary Owens Show on KPRZ from 7-10. Owens is seen by more than 20 millions people every day on televisi on with Rowan and Martin's Laugh In in syndication and a live by satellite show afternoons across the country "Breakaway." He has written for Associated Press, United Press, The Hollywood Citizen News and The Daily News. He has authored three books and has been featured on 23 albums.

If I have a Cheshire cat grin on my face these days it's probably because the campaign to get the **Three Stooges** a star on the Hollywood Walk of Fame has finally reached fruition.

It was a lot of work but well worth it...over 15,000 Stooge fans wrote letters to me from around the world (and a lot of other places) backing the drive to have the Chamber of Commerce please O.K. a star for those nutty goofs. It would seem that there's a little bit of **Larry, Moe** and **Curly** in all of us...and the gang at the Chamber agreed.

The day of the event was a happening, in nearly 100 degree heat more than 3000 people crowded Vine Street near Selma to catch a glimpse of the festivities. **Milton Berle,** the first person to ever feature the Stooges on a tv show was there..(who better than MR. TV?) **Batman Adam West** and **Henry Gibson** were there...both **Adam** and **Henry** had appeared in the last film the stooges ever made, "The Outlaws is Comin." and the star of AfterMash, **Jamie Farr** was there as a longtime fan of the comedy group. **Joe Besser** of the Stooges was there and was his charming self commenting that somewhere up there, pointing skyward, the guys were looking down on the activities and smiling. (and probably tweeking each other nostrils and flogging one another with frying pans..)

By the way, the **Stooges** got started thanks to comedian **Ted Healy.** Ted always had a problem remembering names and called everybody "Toots." If you'd like to pay homage to their star it's located at 1650 N. Vine Street next to **Chester Conklins.** They have a movie camera symbol next to their name, because it was too hard to get one featuring a crowbar up the nose.

At the age of 16, my voice had changed before my mind had..and I was fortunate to be broadcasting for Mutual affiliates throughout the Midwest. In one year, I had announced Big Band hookups with **Guy Lombardo, Freddy Martin, Louie "Satchmo" Armstrong,** and **Duke Ellington.** As a matter of fact, one of my early bloopers occurred with the great Ellington. Several minutes before the start of the show, a young friend of mine who also was beginning in radio was typing the script. All I was supposed to say was, "The Mutual Broadcasting System proudly presents the music of Duke Ellington and his orchestra.." then pause for two beats with Ray Nance in the musical group and proclaim, "The Duke is ON THE AIR!" Somehow, it just didn't come out that way. First, I was very nervous and as most guys in their salad days would do on radio, I read EVERY WORD EXACTLY AS IT WAS WRITTEN. Unfortunately the work "Duke" was written as "Duck." So it came out, "The DUCK is on the air!" I thought my career, albeit just beginning, was over, back to the drawing board...better to be a cartoonist as you had planned from childhood, Gary. However, nobody said much of anything...and the program people seemed quite happy. They heard the Duke play "Take the A Train," "Caravan," and maybe ten other hits...

ANDREWS SISTERS are no more with the death of Laverne, but Patty and Maxene are still pursuing their show business careers separately. Patty wows them.

Mrs. Bing Crosby told me the famous crooner-actor sang a love song to her in the car on their first date.."The Way You Look Tonight" set the mood for the evening and that was the start of a wonderful romance. Kathryn mentioned that young Harry during Laugh-In would run around the house with his hand over his ear imitating me. Thanks, Harry.

G.O. Musical Potpourri....Actor **Dick Powell** could play almost any musical instrument except the violin and possibly bagpipes....The **Andrews Sisters** appeared in three Abbott and Costello movies: "Buck Privates," "In the Navy," and "Hold That Ghost."...I work with **Patty Andrews** frequently and she has such great excitement and charisma audiences love her wherever she appears....Remember **Frankie Laine's** 1956 hit, "Moonlight Gambler?" the hoofbeat sounds were made on the record by his A and R man, **Mitch Miller!**....Everytime I play an Al Jolson record the phones light up..but here's something you may not know: Even though Jolie popularized "My Mammy" back in 1921, the guy who introduced the song was **Bill Frawley.** (You may recognize Mr. Frawley better as Fred Mertz in "I Love Lucy.") Frawley introduced the song in vaudeville in 1920...a year before Jolson's recording....

You're probably wondering where **Patti Page** got her name. Back in Tulsa, Oklahoma Clara Ann Fowler was singing on KTUL in 1946 and the Page Milk Company was one of the sponsors on the program. So Clara Ann got a new moniker after her sponsor. (It's a good thing she wasn't brought to you by the Ginfingdinkler Dairy!) Back in 1956, **Lonnie Donegan** had a big hit recording called, "Rock Island Line." In that same year Lonnie also made an appearance on the **Perry Como** Show. The gentleman who introduced him later became president. **Frank Gallop?** Nope..**Ronald Reagan!**

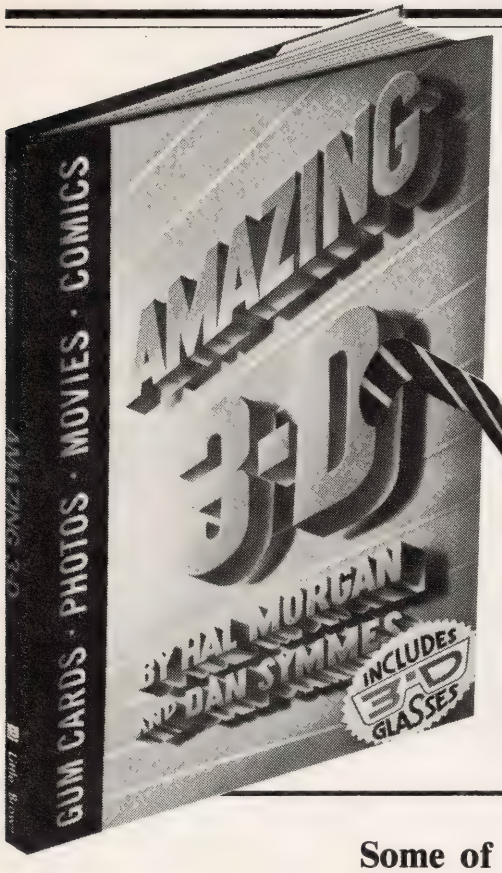
******

The songwriter-actor hyphenate has always interested me..can you recall what famous comedy actor wrote the "Banana Boat Song" made famous by **Harry Belafonte?** Booop..times up. It was the very talented **Alan Arkin.** Alan used to sing with a group called the **Tarriers,** back in the 50's.

******

If you have any musical bits of trivia or significa please send them along to me in care of Hollywood Studio Magazine. If we use them, we'll send you a bad taste gift of some kind. Many thanks.

The most unusual film book ever published



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- Jayne Mansfield
- Times Square (the traffic all but moves)
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HSM – 3

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Martha Stewart:
THE CHAMPAGNE BLONDE

By Doug McClelland

(Doug McClelland is the author of the current book "Hollywood on Ronald Reagan: Friends and Enemies Discuss Our President, The Actor," published by Faber and Faber.

"All of a sudden my heart sings when I remember little things . . ."

I remember Martha Stewart vibrantly vocalizing that song on a mid-1940s Blue Bird/Victor label recording that sold 300,000 copies in less than a month. And I remember Martha in a handful of delightful featured screen performances that should have led to important stardom but did not—perhaps because of film industry chaos at the time.

Now she is planning a comeback.

The dimpled, petite singer-actress was born in Bardwell, Ky., on Oct. 7, 1922, the third child of construction engineer Lucien Haworth and his wife Grace. Her brother William and sister Jeanette preceded her. Martha's first claim to fame, she once said, was winning a freckle contest in her home town.

When she was five, her father came east to help build the George Washington Bridge and the Haworth family settled in Brooklyn.

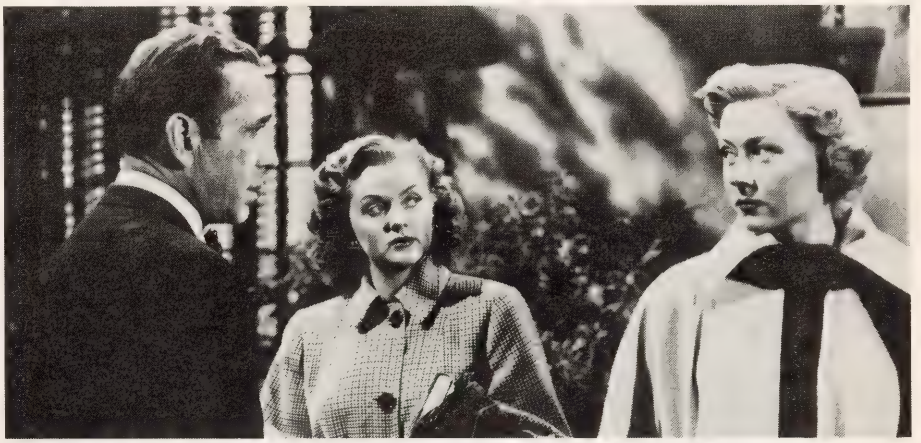
"We lived downtown," she remembered, "right in back of the Fox Theater. I was stagestruck and the stagehands let me hang around in the wings and watch the acts. One day, while some acrobats were doing their turn, I just couldn't restrain myself. I was very proud of my ability to do somersaults and I ran out and somersaulted across the stage. The acrobats were startled at first, but when the audience went wild over this little piece of ham bounding across the stage, the acrobats pretended I was in the act and let me take a bow.

"My mother had been a Chautauqua singer. She'd missed plenty of meals as a girl, so she didn't particularly encourage my theatrical ambitions," admitted Martha.

"But when I got my first nightclub job at $35 a week — I was 16 and had just graduated from (New Utrecht) high school — she'd separated from my father and was working in a luncheonette as a waitress for $8 a week and tips. Thirty-five coconuts a week looked like a zillion to us. She didn't complain, but she worried that I might be drinking and smoking. Each morning when I came home, she'd get up to smell my breath. The club was the Troc. It was on 52nd Street, Swing Street, Manhattan's hot music paradise at the time. You have to drink in a nightclub, but the bartenders helped out by giving me little jiggers of seltzer water with a few drops of sauterne to color it and make it look like whiskey. Mother never could make up her mind whether those few drops of sauterne would prove a bad influence on me."

continued on next page

DOLL FACE (1945) was Martha's first film. It was a burlesque musical for 20th Century Fox. From left Perry Como, Carmen Miranda, Martha, Dennis O'Keefe. Vivian Blaine also appeared in the film and was billed as the Cherry Blonde.



IN A LONELY PLACE (1950) starred Bogart and Gloria Grahame. Martha appeared in the film directed by auteru favorite Nicholas Ray who was married to Grahame. This was one of Bogie's most underrated films and can be seen often on the late, late show.

I WONDER WHO'S KISSING HER NOW (1947) spotlighted William Frawley, Martha, June Haver, and Mark Stevens as songwriter Joe Howard in this musical biography. Martha rarely got the chance to appear as the main female star.

ARE YOU WITH IT (1948) featured Martha, Olga San Juan and Pat Dane and was based upon a successful Broadway musical. Donald O'Connor starred. Martha received strong reviews for her work in the film and later married George O'Hanlon.

MARTHA STEWART *continued*

Martha was then in a taxi accident that could have ended her career before it had really begun. Her nose was broken and her face cut severely, and it was almost three months before doctors could assure her that her looks would not be impaired. Her face still swathed in bandages, she auditioned for songwriter Jerry Livingston, who was forming his own band, and became his girl singer, playing the south and midwest until the group broke up. When Marion Hutton, who sang with Glenn Miller's orchestra, took a leave of absence to have a baby, Martha replaced her. She next toured the country for two years as vocalist with Claude Thornhill's orchestra.

WITH GLENN MILLER

Martha explained: "About my name. Martha Haworth was all right at first, until I teamed with a singer, Buddy Stewart, and they wanted it to look like a sister and brother act, so I became Martha Stewart. Once, with Glenn Miller, I was Martha Wayne. When I landed on radio's **All-Time Hit Parade**, there was a Jerry Wayne, so I changed back to Stewart."

Martha soloed on the summer **Hit Parade** for 13 weeks. This was followed by a four-month engagement at New York's Copacabana where she met headlining comedian Joe E. Lewis whom she would marry on March 31, 1946, in Miami Fla., and divorce in 1948. He was almost twice her age. His gambling and drinking, however, plus the fact that their careers kept them separated most of the time, were cited as reasons for the split. Martha said she should have seen the handwriting on the wall at the start.

"A cocktail lounge was converted for the marriage," she recalled. "The bar was disguised by draped rayon and flowers. A floral arbor at one end served as the altar. To me it was life's big moment and I trembled, just like any bride.

"The place was packed with Joey's friends — Swifty Morgan, Toots Shor, Harry Richman and others. When Joey and his best man appeared, everybody applauded.

"He laughed and called greetings to them. The ceremony lasted about 30 seconds. We kissed. Everybody applauded again.

"The decorations were taken off the bar and the reception began.

"I tossed away my bouquet. It was caught by Sophie Tucker."

In the mid-1950s, Lewis wrote (with Art Cohn) the story of his dissolute life, the best-selling book **The Joker is Wild**. It was made into a successful 1957 film starring Frank Sinatra and, cast as Martha Stewart, Mitzi Gaynor. Shortly before his death in 1971, according to Hollywood legend, Martha met Lewis in a nightclub and said hello. After she had passed, he turned to a friend and said, "Who was that beautiful girl?"

20TH CENTURY FOX

In 1945 20th Century-Fox Studios signed her and brought her to Hollywood for a supporting part in **Doll Face**, starring Vivian Blaine as a burlesque queen. Originally, Martha was to have had only one song and a few lines, but her rehearsals so impressed Fox executives that she wound up with three songs and one of the stars, Perry Como, as romantic interest. **Variety** discerned: "Martha Stewart, as a jealous understudy for Miss Blaine, looks a find — a cute singer with oomph and personality." The pleasant score was by Harold Adamson and Jimmy McHugh, and one of Martha's numbers was the novelty hit "Dig You Later" (the hubba-hubba song).

Fox quickly put her into a lead in a "B" film called **Johnny Comes Flying Home** (1946), with Richard Crane. Sans songs, she breezed through the "stretch" role of a smudge-faced airplane mechanic.

The word was out: Martha Stewart was a comer indeed.

She was called to Broadway by no less than George S. Kaufman and Nunnally Johnson for their eagerly awaited new musical about "the divorce set," **Park Avenue**. With a score by Arthur Schwartz and Ira Gershwin, the show opened on Nov. 4, 1946, to unfavorable press and limped along for 72 performances. As the ingenue, Martha was noticed — although **The Daily News** review referred to her as Martha Scott, and **The Brooklyn Daily Eagle** called her Madge Bennett, her character's name. But William Hawkins in **The New York World-Telegram** got it straight: "Arthur Schwartz and his score should be grateful to Miss Stewart. For she almost alone of the cast sings musically enough to give a song any kind of a break. Her 'No Holding Me' and 'Goodbye to All That' are what you remember."

Back to Hollywood and what many consider her most effective celluloid performance, the scheming soubrette in Fox's **I Wonder Who's Kissing Her Now** (1947). It was the nostalgically tuneful biography of 1890s songwriter Joe Howard and co-starred June Haver and Mark Stevens as Howard. "For the first half of the show it's practically all the curvaceous, bubbling Martha Stewart, erstwhile nightclub thrush, whom the studio press dept. has tagged 'the champagne blonde' in her build-up. She looks like a safe investment, and hubby Joe E. Lewis can be proud," said **The Hollywood Reporter**. Martha's dynamic belting of the Howard tune "Hello, My Baby," in particular, generated sufficient electricity to have put **MARTHA STEWART** in lights above her next title. Alas, while there were still some respectable appearances ahead for the entertainer this did not happen.

CRAWFORD'S BEST FRIEND

Her next role was a straight dramatic one in Fox's **Daisy Kenyon** (1947), a typical Joan Crawford vehicle elevated by an excellent cast including Dana Andrews and Henry Fonda. Crawford portrayed a love-torn commercial artist, with Martha her loyal, wryly cheerful model-friend. "You cook like you paint, honey. Fast, colorful and glib," cracked Martha of a dinner Crawford had just thrown together for

MARTHA IN A MUSICAL NUMBER FROM PARAMOUNT'S 1951 BOMB "AARON SLICK FROM PUNKIN CRICK."

the two of them. The understated relationship of these two fond friends was far more credible than the palsy-galsy histrionics of such films as **Old Acquaintance** and **The Turning Point.**

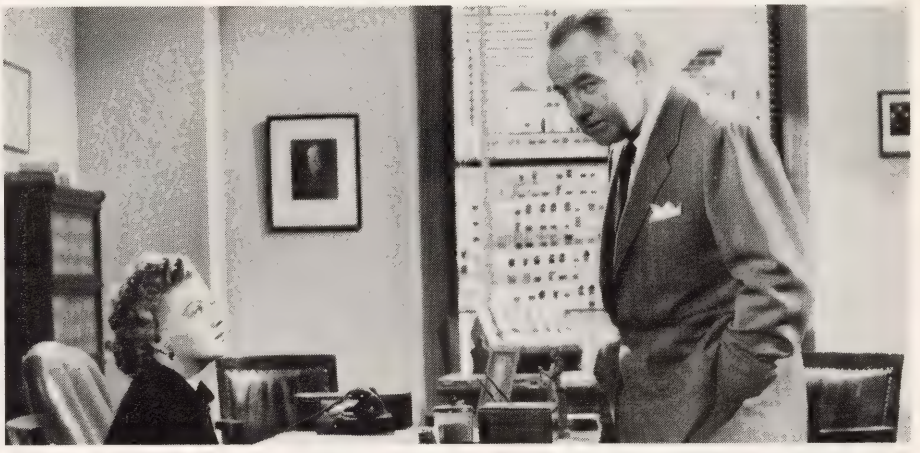
Martha's vivacious personality brightened all her scenes, which is fortunate because **Daisy Kenyon** is probably the most frequently televised of her movies.

Universal's **Are You With It?** (1948) was adapted from the recent Broadway musical for star Donald O'Connor. Martha was featured along with an entirely new score by Sidney Miller and Inez James. "Six tunes are strongly sold by Donald O'Connor, Martha Stewart and Olga San Juan," opined **Variety**. "Should show pleasant returns all down the line." As carnival entertainer Bunny La Fleur, Martha performed "Daddy, Surprise Me," a striptease in reverse: she began in lace scanties and finished the number in a fur coat!

Also prominent were comic actors Lew Parker of the original stage cast, with whom Martha would team later in a nightclub act, and George O'Hanlon of the Joe McDoakes movie shorts, with whom Martha would team in real life when they married soon after—they divorced in 1952.

MORE MOVIES

Television had become a threat to Hollywood . . . the government forced the studios to relinquish ownership of their theater chains . . . contract rosters were pared down. By 1950, Martha found herself doing two minor roles in Columbia films: Humphrey Bogart's underrated, moody **In a Lonely Place**, as a murdered hatcheck girl, and the Glenn Ford-Broderick Crawford co-starrer, **Convicted**, a routine prison film. Dinah Shore's



CONVICTED (1950) gave Martha a chance for dramatics. She supported Oscar winner Broderick Crawford (above) and Glenn Ford in the prison film which also featured Dorothy Malone. Studios always got a good performance from Martha in each role.

classic flop, **Aaron Slick from Punkin Crick** (1951), was done at Paramount. Stewart was a nightclub singer, and **Variety** praised especially "the rowdily-delivered 'I'd Like to Baby You,' as sold by Martha Stewart in a funny sequence with Alan Young."

Meanwhile, Martha was appearing at the Roxy Theater, co-starring with Pinky Lee in the TV series **Those Two** and, in 1952, replacing Vivian Blaine in Frank Loesser's smash Broadway musical **Guys and Dolls**. "A topnotch performer," wrote Rowland Field in **The Newark Evening News** of Martha as the adenoidal doll called Miss Adelaide.

In a secret elopement to Tijuana, Mexico, in November, 1955, Martha married record business executive David Shelley, stepson of the late songwriter-Paramount Pictures production chief Buddy DeSylva. They had three children, Colleen, David III and Hope. Martha's duties as wife and mother took precedence over career, although she would keep a hand in with an occasional club appearance. In 1964, she returned to films in the Bobby Vinton beach movie, **Surf Party**, released by her old studio, Fox. Stewart, still attractive, played the mother of a teen.

Early in 1983, columnist Jack O'Brien reported on Martha Stewart, who had been quiet professionally for some time. She had been widowed, O'Brien revealed, adding, "Martha's had more than enough rough luck lately. Twenty-three-year-old daughter Hope Shelley has had a series of serious leg operations, and the recent floods wiped out her L.A. townhouse with all her possessions including her car." O'Brien said Martha "will try to wrap up her considerable inheritance and shuffle back to Broadway" — possibly with a mini-revue titled **The Silver Tones** in which she was soon starring on cruise ships and at Disney World.

All of a sudden **my** heart sings!

COLLECTORS' CORNER

Hollywood Studio Magazine welcomes hearing about your collections. Send your photos and stories about your collections to HSM, Collecting Editor, 3960 Laurel Canyon Blvd., Studio City, California 91604.

Betty Grable Collector

I just started collecting Betty Grable three years ago, although I was a fan and light collector in the forties.

I have over 100 magazines, posters from almost all of her movies except "Moon Over Miami," "Down Argentine Way," and "A Yank in the R.A.F." I have 12 autographed photos which I treasure. Since I never met Betty, this is the closest thing.

Photos are my favorite to collect. I have close to two thousand. I love to collect Betty and I'll collect her forever. My only wish is that more people would remember Betty. Book publishers should realize that Betty is loved all over the world and deserves a "Films of Betty Grable" book.

Hilda Leanzo
Freeport, N.Y. 11520

Jayne Mansfield Collector

I have been collecting memorabilia on female sex symbols for the past 14 years. I began collecting items when I was only 12 years old. I have been accumulating Jayne Mansfield emmorabilia for the past 10 years and my Jayne collection has become the largest of all my collections! I think that she is one of the most interesting women of our time. SHe often played a dumb blonde but she had an IQ of 163. She was viewed as a sexpot, yet she was a devoted mother to her five children.

My collection consists mainly of old magazines and movie materials such as one sheets and lobby cards. I also have some of Jayne's record albums and stills. During Jayne's career a lot of unusual Jayne items were made like the Jayne Mansfield water bottle which I'm holding in the photo.

Sabin Gray
West Hollywood, CA 90046

Vivien Leigh Collector

I don't know why I'm so enchanted with Vivien Leigh and GWTW, but ever since I was 12 I've absolutely been captivated with the film and the beauty of Vivien Leigh. I suppose if I could completely explain it, it wouldn't hold the excitement and thrill each time I add a new piece.

I started putting scrapbooks together on GWTW when I was 12. I'd take the bus and search old magazine stores with a ready made list of sources; I was so excited the first time I found the Life GWTW Atlanta premiere (1946). I have 5 scrapbooks now filled with 1940 lobby cards, hundreds of articles, advertising, and the hard to find House & Garden issue (1940).

My dream was to someday find the original Scarlett doll and some twenty years later in a local thrift shop I spotted a doll in the back room. I asked the clerk if I could see the doll and he handed it to me by the leg! It was Scarlett! All 21 inches, coal black hair and green eyes. Was I thrilled! And the most exciting part . . . an unbelievable 98¢. That same doll is now valued at $400.00.

Because of the rare paper and escalation of the Doll market today, my collection is worth somewhere in the $5,000 neighborhood. But, as any true collector would way, "I wouldn't take a million for it."

Judy Whiting
Richmond, CA 94803

MY PERSONAL MOVIE MEMORABILIA

As a life-long film enthusiast, I still feel sad at the passing of the era of the studio system and of the 'star' build-up, the era commonly referred to as the golden one. In those halcyon Hollywood days one could identify every star with a particular studio, e.g., **Gable** with M.G.M; **Cagney** with Warner Bros. etc.

The films rolled off the conveyor belt with regularity, the fan magazines were churned out weekly, and the public revelled in all this - it was a habit, a way of life going to the local cinema. In those far-off times the star actors and actresses were looked upon with something approaching a god-like awe, being in another planet, - untouchable, ethereal, in short there was always an air of mystery, and through the magazines we gobbled up all the gossip; yes we loved it - we hadn't as yet encountered the 'realism' as depicted nowadays.

All this fan worship was a healthy status. The films were on the whole good entertainment, wholesome with no dubious undertones; a lot were exceptionally fine, some moderate, some mediocre, but it was all escapism and that quality is part of what entertainment is about. These were happy cinema-going days — days which are still fondly remembered. The golden era in fact is a period which is now being captured in book form, 'stills', in fact in every conceivable manner.

Nostalgia? Well partly, but apart from seeing those old movies again on television, we realize that *that* was the *magic* age. I suppose we took it at that time for granted,

but *now* we *know* that it was something which we shall never see the likes of again.

My personal involvement with all this began as a younster in my pre-teen years, when the silents were drawing to a close, and it was 'all talking', 'all singing', 'all dancing', etc. Well I was hooked; completely, hopelessly, and gloriously. I had caught the bug, the infection took immediate effect, and the disease has never left me. All the stars, the supporting players, the 'bit' players, yes even the extras, became so well-known I knew them *all;* the names, their history, afforded me my hobby of research. "Who's who' books, film weeklies, film periodicals, were my pride and joy, and I still to this day preserve them. I also possess I should imagine well night *every* conceivable film book, in cluding all the current 'biggies'. A fanatic? Yes I am proud to be called that.

However the best was yet to come. I at last had my dreams fulfilled. For years I fantacised about going to Hollywood — the very name set pulses racing — of course it seemed quite remote, in fact impossible. But no — through a chain of remarkable circumstances, I was able to go to the States in 1968 and 1969, and went to Los Angeles, and visited Hollywood.

Just walking along Vine Street, Hollywood Boulevard, and Sunset Boulevard, and looking at the star embedded pavements, was a thrill in itself, but driving over to Culver City the 'home' of so many of my old favorites, well I was speechless. I got a conducted tour, and photographs, and then the next stop was Universal City! - Oh I could have spent weeks, months, lapping it all up; a dream come true. This was my ultimate, my goal, my coup de grace! Another year I went to live with a cousin in North West Washington, and in a little town called Aberdeen I had the most wondrous surprise in meeting, and being photographed with, **John Wayne.** He was shooting a few scenes for his big film 'McQ'. Yes I've stood on some real hallowed ground.

Today so many names have a mythical quality like **Tracy, Davis, Stanwyck, Harlow, Cooper, Gable, Ladd, Laughton, Crawford, Glynn, Faye,** and *to me* lesser known ones such as **Even Arden, Frank Morgan, Edward Everett Horton, Thelma Ritter, Ed Brophy, Franklyn Pangborn, Una Merkel,** and on and on ad infinitum. Nor can I ever forget two characters, two who appeared for only *minutes* in so many films - going through their drunk routine - perrenial comic relief - **Jack Norton** and **Arthur Housman.**

These names, those faces, yes they evoke a sigh. These performers sort of became like old friends. Their styles were all different, but I knew their form of acting, and all their little movements and habits! In fact I felt I had them all classified in the dossier in my head.

A golden age indeed, and no story would be complete without mention of the sometimes maligned top brass — the moguls — Mayer, Cohn, Zanuck, Goldwyn, Laemmle, Warner; and the directors **Capra, Hawks, Wilder, Ford, Cukor, Curtiz, Stevens.** Now when writing of the film medium one name above all others sticks out, one name which is like a beacon, even though his work was finished before this era, one name which in my book is immortal — a legend — without this man we might never had **had** a golden era. I refer to **D.W. Griffith** — David Wark Griffith, — the founder, the father, the hard-working pioneer of the infant industry.

Gordon McLeod.

Collectors' Corner encourages readers to send in short stories about their collections along with a photo or photos. We will run as many as space permits. Though we do not print home addresses, we will forward all mail from other collectors who wish to correspond for specific reasons.

LET'S HONOR THE MOVIE MUSICALS AT THE ACADEMY AWARDS! By Robert Kendall

The Academy Award show once honored **Harry Warren** in a tribute to his great song hits. While it was a fine tribute, one thing was lacking. Stage stars were performing film stars hits. To completely re-capture the movie magic that made the musicals enormously popular, why not present the actual musical sequences from the films that made the song hits famous. Movie fans the world over remembered, for example, that it was **Alice Faye** who sang "You'll Never Know" in the movie hit, "Hello, Frisco, Hello". And if there had been a movie clip from the film, or **Alice Faye** singing the song in person it would have been far more appropriate than having someone not connected to the film industry singing her song.

In future Academy Award presentations, why not have scenes from the great musicals with **Jeanette MacDonald, Nelson Eddy, Carmen Miranda, Alice Faye, Julie Andrews, Bing Crosby, Judy Garland, Ann Miller, Eleanor Powell, Marilyn Monroe, Ethel Merman** and others presented as a touching tribute to the magnificient musical era. After all, the Academy Award Show does honor those of the movie industry past and present, as demonstrated by the **Charlie Chaplin** Tribute, the **Cary Grant** Tribute, the **Barbara Stanwyck** Tribute. Clips from these stars' films are presented, special honors given, and always it is the highlight of the Academy Awards Show to see these durable, tried and true superstars light up the screen again. Fans missed seeing **Alice Faye** singing the song she made famous. Wouldn't it be a great idea to do an annual tribute to a musical star with some clips from their musical movie hits. **Alice Faye** introduced more songs in films than any other female singing star, and it wouldn't be a bad idea to begin with a tribute to her musicals. Clips and a personal appearance would wow the movie fans.

The great **Judy Garland** musicals with **Mickey Rooney** would bring the house down all over again, just as **Mickey** is still enchanting audiences on Broadway in his stage hit, "Sugar Babies". **Mickey** could appear in person.

The fact that records have been produced in the last few years of movie musicals produced 20, 30 and 40 years ago indicates how vast the popularity was of these films. Who can forget **Carmen Miranda** singing "I, Yi Yi, I Like You Very Much", or **Judy Garland** singing "Over the Rainbow", or **Jeanette MacDonald** and **Nelson Eddy** singing, "Indian Love Call".

When it comes time to think about the musical numbers for the Academy Awards, why not draw on the movie musical magic in the vaults, instead of calling upon stage stars disconnected from films? Whenever the superstars of Hollywood's Golden Era are presented on film or in person, one can understand why the film industry was the second top industry in the nation during the Golden Era of films, and 90 million people a week went to the movies, not 19 million, which is the figure for movie attendance today. Are you listening, **Jack Haley, Jr.?**

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FILM FAN QUIZ

by Stephen Anderson

Identify the actor and film responsible for the following quotes.

1. "Every man has a destiny for good and a destiny for evil."—Victor Laszlo.
2. "There are thousands of guys with guns, but only one Johnny Rocco." —Johnny Rocco.
3. "I think of you, my dearest, as a distant promise of beauty untouched by the world."—Allen Quinton.
4. "The only thing that matters is that filthy buck that everybody sneers at, but slugs to get."—Ethel Whitehead/Lorna Hanson Forbes.
5. "I've never been a one woman man and never will be."—Dennis Carson.
6. "I wonder how many there are like me, poor devils on fire with thirst, stumbling blindly on another binge, another bender, another spree."—Don Birnam.
7. "When the Lord closes a door, somewhere He opens a window." —Maria Von Trapp.
8. "Sentiment has no cash value." —Andre Trochard.
9. "I play the stock market of the spirit and sell short."—Ellsworth Toohey.
10. "Self-absorption is, in my case, perfectly justified. I've never found any other subject more worthy of my attention."—Waldo Lydecker.
11. "So let it be written, so let it be done."—Ramses.
12. "There is no courage, there is only pride; and you Christians are the proudest devils of all."—Roman Captain.
13. "I may have plucked a chicken here and there, but no one ever found the feathers."—Titus Semple.
14. "The doors, the doors, they made me do it."—Lana Carlson.
15. "I love you as much as I can love any woman, but it isn't real love any more; there have been too many others."—Larry Renault.
16. "There are no illegitimate children, only illegitimate parents." —Edna Gladney.
17. "This is no Salvation Army; it's every man for himself, dog eat dog." —Sgt. J. J. Sefton.
18. "I have not met an American yet for whom the American way of life was not his own personal way of life." —Alberto Bravano.
19. "Why man, whales can do anything."—Stubb.
20. "Extraordinary how potent cheap music is."—Amanda Prynne.

ANSWERS

1. Paul Henreid, *Casablanca.*
2. Edward G. Robinson, *Key Largo.*
3. Joseph Cotten, *Love Letters.*
4. Joan Crawford, *The Damned Don't Cry.*
5. Clark Gable, *Red Dust.*
6. Ray Milland, *Lost Weekend.*
7. Julie Andrews, *The Sound of Music.*
8. Basil Rathbone, *We're No Angels.*
9. Robert Douglas, *The Fountainhead.*
10. Clifton Webb, *Laura.*
11. Yul Brynner, *The Ten Commandments.*
12. Victor Mature, *Androcles and the Lion.*
13. Sydney Greenstreet, *Flamingo Road.*
14. Ida Lupino, *They Drive By Night.*
15. John Barrymore, *Dinner at Eight.*
16. Greer Garson, *Blossoms in the Dust.*
17. William Holden, *Stalag 17.*
18. Marius Goring, *The Barefoot Contessa.*
19. Harry Andrews, *Moby Dick.*
20. Norma Shearer, *Private Lives.*

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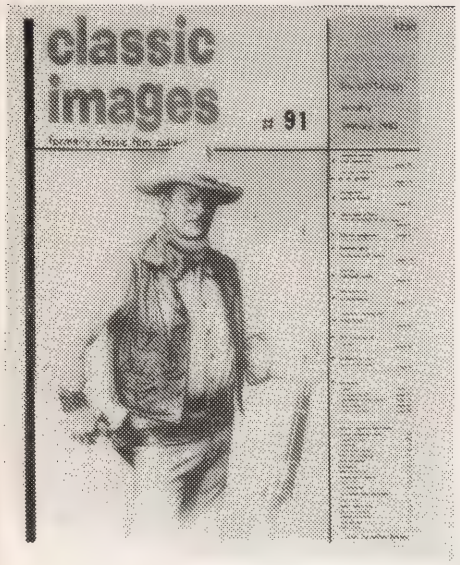

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Filmland FOOD 'N FUN

By Geni Charlesworth

The glamourous and handsome likes of those who put the star in superstar, might well be smiling with pleasure as they looked down from the star photo hung walls of **Walter Sharfe's** splendid old Brown Derby on Vine Street in Hollywood. On Monday nights (and visitors to Hollywood would enjoy this to the fullest) at a moderate tab, diners may enjoy a happy hour of wine with appetizers followed by a sit down wine tasting of several fine wines and a truly lavish buffet including a sweet table with the 'Derby's marvelous grapefruit cake and a hot table including stuffed lobster, and a seafood von au vent.

Photographs and caricatures on the walls of the Brown Derby throughout the dining and bar-lounge areas makes this a must see on the visitors itinerary.

Ben Vereen, his tapping toes stilled temporarily, dining at the Harper brother's delightful Avenue Saloon Restaurant. Same afternoon at different tables with friends **Rob Reiner** lunching in the lively restaurant which is right across from Century Plaza Hotel in Centura City's big ABC Entertainment Center.

Smiling tops in terpischore arts, **Gene Kelly** in for a special event at beautiful Jade West Chinese restaurant in Century City, 2040 Avenue of the Stars.

Famous Chinese star, **Keye Luke** who was honored with a retrospective of Charlie Chan movies shown month-long at the 4-Plex Theatre in Santa Monica appeared in over twenty of the films starring **Warner Oland.** For the record, Luke was Number One Son in the popular flicks.

Keye confessed to this scribe that although he loves Chinese style food, one of his favorite places to dine is the wonderful old Tick Tock on Cahuenga Blvd. in the heart of Hollywood.

So regular are diners **Ralph Bellamy** and wife at Le Cellier in Santa Monica, they have a special booth always set aside for them.

Herve Villachaize stepping out of a long limo for a bite in Alain Cuny's charming Wine Bistro restaurant in Studio City.

The big news from **Nick's Restaurant** in West L.A. (where they now feature 44 different beers, from around the world) is that their giant pumpkin-walnut muffins (called "Nick's Nuffins") will soon be sold in the stores. **Louise Fletcher** was among the diners here, and **Mel Torme,** and **Laura Banks** with nutritionist **Dr. Alan Pressman**. . . the **Fred Astaires** were in the crowd at Santa Monica's Marquis West, along with **Rod Steiger** (he was dining with the **Mickey Rudins**) and **RoseMarie** and **Danny Thomas.** "This minestrone is as good as the kind I make," said **RoseMarie**. . . **Gigi** and **Clint Walker,** who enjoy the ranching life, are regular customers at Cafe De La Paix in Tarzana, as are **Ruth Buzzi** and her husband, actor **Kent Perkins**. . . .At the award-winning Au Chambertin in Santa Monica, the diners included **Joan** and **Peter Graves,** "People's Court" Judge **Joseph Wapner** and **Mrs. W.,** and **Jane Withers,** with **Norman Johnson** of Data Systems, who told us that she'd just seen **Spanky McFarland** (of the "Our Gang" comedies) in Fort Worth, where he's an executive with Westinghouse. . . at the Dynasty Room of the Westwood Marquis Hotel, **Dorothy and Lloyd Bridges** celebrated their 45th wedding anniversary. M.W.

BUDDY ROGERS and his wife, Beverly, and Cesare Danova were among the diners enjoying Chef Pietro Giordano's award- winning Italian cuisine at Marquis West.

HOLLYWOOD STUDIO AT THE MOVIES

By: Kirk Crivello

Beyond The Limit: Richard Gere is an amoral English physician who, in this film version of Graham Greene's novel "The Honorary Consul," becomes involved in a political kidnapping plot in a South American town. Michael Caine co-stars as a boozehound diplomat caught up in this inoffensive but profoundly uninteresting drama.

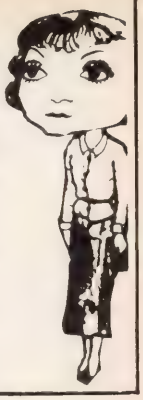
Brainstorm: The sci-fi thriller concerns experiments in transferring, via the brain, experiences from one person to another. The total effect is a successful increase in sensory realism. The most fascinating scene, is Louis Fletcher's maassive heart attack, which she records for posterity's sake. Natalie Wood, as scientist Christopher Walken's estranged wife, displays her luminous talent and beauty, sadly for the last time.

Cross Creek: Mary Steenburgen turns in a credible performance as the perceptive author, Marjorie Kinnan Rawlings, in a film adaptation of Rawlings' memoirs about her years in the wilds of Central Florida. Rip Torn plays a wild and gentleman of the swamplands, stealing every scene he's in.

Never Say Never Again: Sean Connery returns after a 12-year absence as James Bond in this remake of "Thunderball." Agent 007 tangles with the infamous organization, SPECTRE, and its nuclear terrorism, in a complicated, fast-paced plot involving campy villainess Barbara Carrera, Klaus Maria Brandauer and Kim Basinger.

Heart Like A Wheel: A true-life racing tale with Bonnie Bedelia, caught between the conflicting demands of her husband, Beau Bridges and her own dreams of becoming Number One. Although set in the unsophisticated world of drag-racing, the plot is less concerned with sports victories than with the personal cost those victories entail.

MOVIE STAR NEWS



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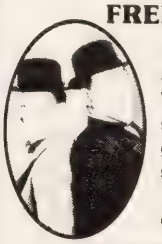

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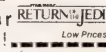

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WANTED: VHS cassette of original "Imitation of Life" uncut. W. Wiener, 639 Hall Ave., St. Paul, MN 55107. (12'F)

Wanted Steve McQueen material, photos, posters, clippings, etc. Marge Swieca,1932 N. Francisco, Chicago, Ill. 60647 (12-83)

MARILYN MONROE. Anything wanted by collector. Please describe & price. Rose, PO Box 152, Getzville, N.Y. 14068. (716) 838-2202 (12'83F)

POWERS BOOTHE wanted, "The Guyana Tragedy," "Southern Comfort" soundtrack, HBO "Philip Marlowe", stills, candids, anything. Will buy or have stars 40s to date to trade. Robert Jackson, 25430 29th So., Kent, Wash. 98031. (12'83-3'84)

WANTED: Any MM and Grable things. Diane Leanzo, 198 S. Long Beach, Freeport, N.Y. 11520. (1'84)

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17. FAN CLUBS

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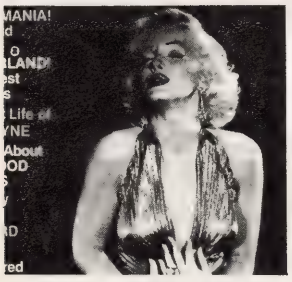

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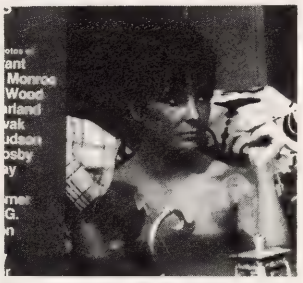

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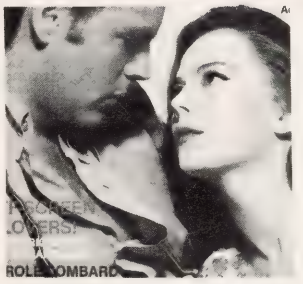

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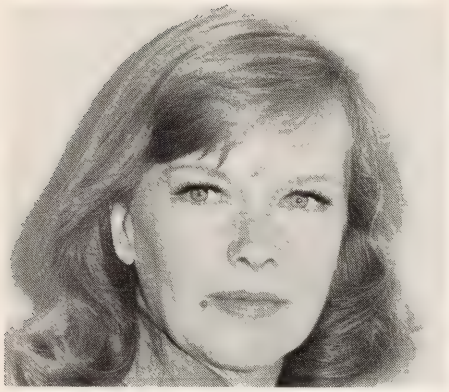
"WHERE ARE THEY TODAY?"

by Jess L. Hoaglin



ANNE FRANCIS

Whatever happened to Anne Francis? The question has been asked many times and we are happy to report that the lovely lady of motion pictures, television, stage and summer theatres is still on a merry-go-round and loving every minute of it. Only recently Anne appeared with Charles Grodin in "Charley's Aunt" in the MCA and Entertainment Channel presentation for Cable TV, and is often seen on various TV series such as "Dallas" and "Fantasy Island." The most exciting event of recent date is the publication of her book, "Voices From Home," an extraordinary tome about personal and spiritual transformation.

"Because I am an actress," Anne writes, "I am sure the first response to my having written a book will be that it is another biographical report. But such is not the case. 'Voices From Home' is not a book written about hidden skeletons, social calendars and name-revealing dalliances. It is far more intimate. It is my spiritual expose, experiences of my own being, the same essence which pervades all of us. It is about my journey through mysticism, psychic phenomena and poltergeists and other mental and spiritual workings which contribute to the growth of the most important part of me."

Born in Ossining, N.Y., Anne started her career as a child model. She played Juvenile roles in radio soap operas long before coming to Hollywood in 1946. Anne admits her professional life was successful but her personal life became a total mess. She realized she had a lot to learn; she wanted to be perfect in her work and at the same time create a wholesome life at home, but this was the road to complete destruction. Her first marriage came to an end and a second marriage to a Beverly Hills dentist, the father of her daughter, also was doomed. She then made the decision to live alone and set herself on the path to a sort of metaphysical inner serenity. While raising her two daughters (she had previously adopted another child), Anne witnessed the downfall of the contract-player system, but she continued to work in films and television and later branched out into dinner theatre work.

Now living in Montecito, in a charming house which resembles a Swiss chateau, she holds seminars, studies holistic healing and produces tapes about the "good life" which she hopes to eventually air nationally. She is still looking forward to participating in meaningful TV, films or theatre fare. She hasn't hung up her hat by any means!

GUY MADISON

A native of Bakersfield, CA., Guy Madison's real name was Robert Moseley. Born January 19, 1922, he attended the local school and later entered Bakersfield Junior College. He began his movie career in 1943 in a small part in "Since You Went Away." In the Navy at the time and stationed in San Diego, Guy's photo had attracted the attention of talent scout Helen Ainsworth. The photo had appeared on the cover of a Navy publication and Miss Ainsworth invited Guy to come to Hollywood and attend a radio broadcast with her.

While at the broadcast he was introduced to Henry Willson, an executive of the David O. Selznick organization, who immediately arranged an interview with the producer. Without a screen test Guy was signed to a contract and made his screen debut in a sequence especially written for him in "Since You Went Away." Arranging a two-week furlough, wearing his own Navy uniform and without benefit of make-up, he filmed the scene. When the film was released Guy was immediately on his way to stardom.

When Guy returned to civilian life he was signed to appear with Dorothy McGuire in "Till the End of Time" and continued his carrer in "Honeymoon," "Texas, Brooklyn and Heaven," "Massacre River" and "Drums in the Deep South." Then his career became spotty and he might have faded into oblivion had it not been for television. He was signed for the "Wild Bill Hickok" series and won an enthusiastic new fan following. Warner Brothers was the first to spot the trend and selected Guy as the star in "The Charge at Feather River." Later he starred in a long list of films including "The Command," "Last Frontier"

In 1960 Guy went to Europe and lived there until 1969, during which time he starred in a string of western films. On his return to Hollywood he worked in a number of television films.

Formerly married to the late actress Gail Russell and later to actress Sheila Connolly, both unions ended in divorce. He and Miss Connolly have three daughters.

Guy had the unique distinction of having been discovered twice for movies. "I lived and worked in Europe for 12 years, starring in 38 films," he remarked. "Some of them were good, some were bad, but the experience was broadening and I have never regretted my decision."

Today Guy lives in Yucaipa, California and just recently worked in an adventure and hunting film abroad. Although he prefers not to live in the film capitol he has not given up his career and it is quite possible that his legion of fans will be seeing him on the screen in the near future.

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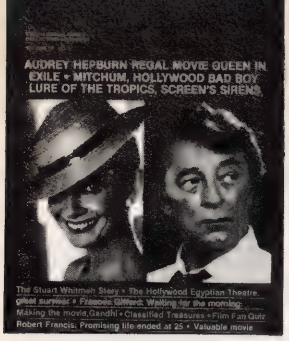

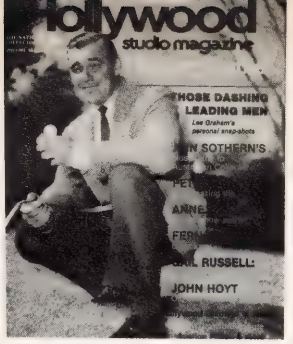

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Clark Gable. His private and movie life. Those dashing leading men. Candid shots, Ann Sothern, Peter Finch, Anne Francis, Fernando Lamas, Gail Russell Reverie, John Hoyt. Joan Crawford Tribute, Manila Film Festival.

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Jean Harlow Special. Harlow look-a-likes, Jacqueline Bissett, Allan Jones, AFI honors John Huston, James Dean Tribute, Alluring Bennett Sisters, Barbara Nichols, Paul Newman Quiz, Movie Star Dolls - Collecting.

JUNE 1983—Vol. 16 No. 7
Bette Davis in "The Old Maid." Hollywood's ten most lavish weddings, other Notable weddings. Screen Romances, Exclusive photos. Bette Davis then and now, Peter Sellers, Romy Schneider, Alain Delon, Blondie and Dagwood, GWTW's Butterfly McQueen, The Fugitive Barrymore and more.

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MOVIEREEL

BETTE BETTER

Bette Davis, 75, is recuperating from a mastectomy and a stroke suffered in June, a recovery that she calls a "miracle," producer Aaron Spelling said in Beverly Hills.

"For a time her doctors held little hope that she could recover ever," the Spelling statement said. "She calls her recovery a miracle, as do her doctors. She will return to 'Hotel' during the second half of the year."

Aaron Spelling Productions, Inc. is co-producing "Hotel" in which Davis was signed to be a recurring character. Ruth Elizabeth (Bette) Davis has appeared in more than 100 films, received two Academy Awards and was nominated 10 times, more than any other actress with the exception of Katharine Hepburn. She won her first Oscar in 1935 for "Dangerous", her second in 1938 for "Jezebel". She also won a television Emmy award in 1979 for "Strangers. The Story of a Mother and Daughter."

Most fans agree her greatest performance was as Margo Channing in 1950's "All About Eve." That year a bravura performance by the late Judy Holliday in "Born Yesterday" barely beat out Davis for the 1950 Oscar.

REYNOLDS, PRYOR DO LAUREL & HARDY

Burt Reynolds and Richard Pryor will reprise a 1932 Oscar-winning Laurel & Hardy short, "The Music Box," in a theatrical feature to be directed by Blake Edwards and produced by Warner Bros.

Deal was made with Hal Roach Studios, Inc., a classics repository for old Hollywood shorts, including 105 Laurel & Hardy gilms. Edwards has completed the script for "Music Box," which will be shot on the Warners lot beginning in February.

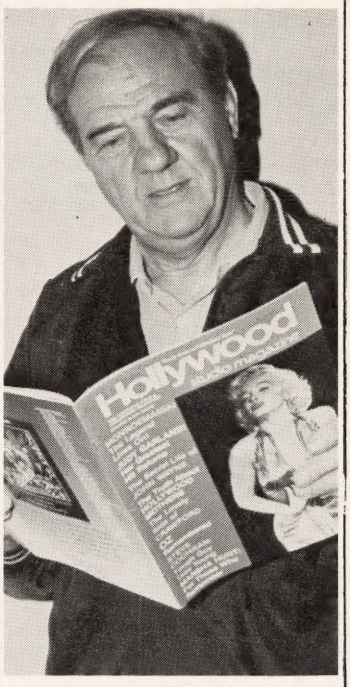
The original film ran 20 minutes and featured the stars hauling a piano up hundreds of steps to a house and the subsequent destruction of the property, whose owner was played by Billy Gilbert.

STALLONE IS BUSY

Sylvester Stallone and Eddie Murphy will co-star in Paramount's "50-50", in which they play CIA-type operatives in the drama-comedy. First Murphy co-stars with Dudley Moore at Paramount in "Easy Way Out." Stallone starts "Rhinestone" with Dolly Parton in N.Y. then segues to "50" followed by "Rocky IV," then "Over the Top."

GISH HONORED

Lillian Gish, 87, the American actress whose career has spanned more than 80 years, was named a Commander of Arts and Letters, France's highest honor for the arts and entertainment, in a ceremony in Paris.



KARL MALDEN seems engrossed with this issue of HSM. Fans are eager for him to return in a TV series.
(Photo by Yani Begakis)

TRAVOLTA TO DIRECT

John Travolta got rich and famous in front of the camera, but now he says he'll be behind it for a whack at directing — including calling the shots on his ex-director, Sylvester Stallone.

"Within two years, I'll be doing the directing and direct Sly Stallone," the 29-year-old star of "Saturday Night Fever" forewarned in Rome where he was promoting his last film, "Staying Alive."

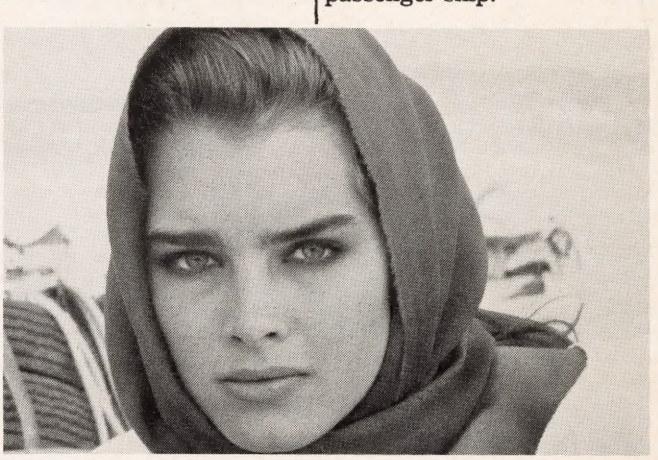
DEBBIE DOES IT

Debbie Reynolds launched a "Do It the Debbie Way" fitness campaign for "full-figured" women. Try this on for thighs: a line of dance and exercise garb, Debbie's Design Leotards, a workout book, video cassette and record album — all expected out this month before Christmas.

AMECHE & RAINER

Don Ameche and Luise Rainer just finished filming a segment for ABC-TV's "Love Boat" which will air in early 1984. These two veterans add their illustrious names to the growing list of former stars who have rekindled their careers on the famous passenger ship.

OSCAR HOPEFULS Debra Winger and Shirley MacLaine appear as mother and daughter in Paramount's "Terms of Endearment" out this month. Their performances have been hailed by critics.



BROOKE TRIES again to make a name for herself in feature films. This time it's in MGM's "Sahara" out this month. Film was plagued with problems but the studio holds high hopes.

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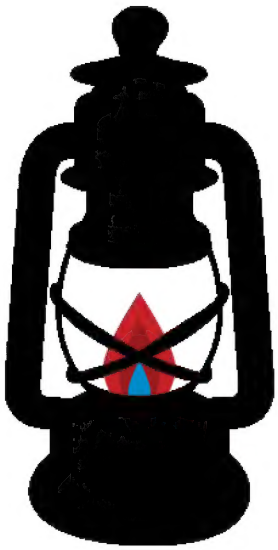

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